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Platinum Paint™

The Fastest Way to Turn Imagination into Brilliant Reality

by Matthew Reimer

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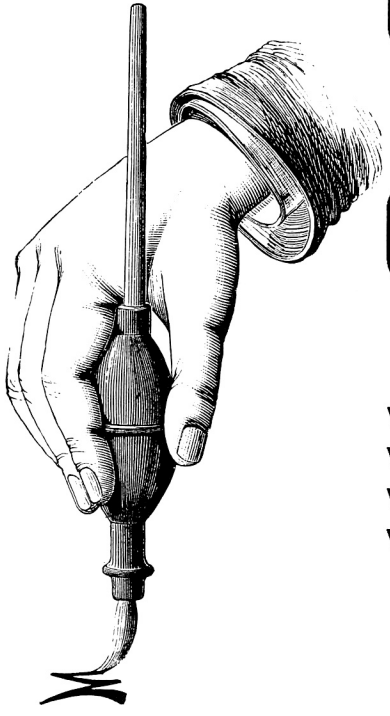
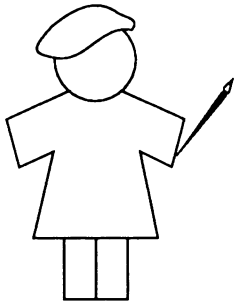


Chapter One

Getting Started

- *About Platinum Paint*
- *About this Manual*
- *Required Hardware*
- *Platinum Paint Jargon*

About Platinum Paint



Platinum Paint began in October 1986 as a way of becoming acquainted with the then-brand-new Apple IIGS. In 1988 it was released by JEM Software as MiniPaint, a $25 "color MacPaint." Since then, it has grown into perhaps the most powerful paint program for the Apple IIGS. Platinum Paint takes the best features of Paintworks Gold, DeluxePaint II, and even PixelPaint on the Macintosh II, and adds still more new features.

You can use Platinum Paint to compose lifelike paintings, make signs or color illustrations, touch-up or enhance scanned images with the powerful brush tool, import clip art from a variety of sources, and even create simple animations. No matter what your graphic needs are, you can get the job done *faster* with Platinum Paint.

About this Manual

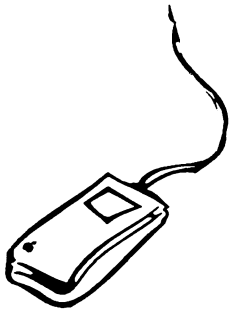
This chapter will give you an understanding of what you'll need to begin using Platinum Paint. There's an explanation of what hardware you'll need, as well as some terms which you'll want to understand before using the program.

There are many ways to learn how to use Platinum Paint. The method with which you feel most comfortable is obviously the best one, but we'd like to recommend that at some point you carefully read the entire Platinum Paint manual. Here are several methods you may choose:

- ▼ Read the entire manual, making note of the important features of Platinum Paint.
- ▼ Read Chapter One, "Getting Started," and Chapter Two, "Using Platinum Paint."
- ▼ Use your knowledge of another paint program to understand the basic concepts in Platinum Paint.
- ▼ Start experimenting on your own. Be sure, however, to refer to this manual if you have any questions.

Required Hardware

To use Platinum Paint, you'll need an Apple IIGS with a color monitor and a mouse, a 3.5 inch disk drive, and at least 1024K (1 megabyte) of memory. Memory expansion cards from a number of manufacturers can be used to increase the amount of memory available for use with your Apple IIGS. Platinum Paint can take advantage of any additional RAM (beyond the minimum requirement of 1024K) that you've installed in the memory expansion slot of your IIGS.



There are several things that you'll need to know to use Platinum Paint to its full potential:

It's essential that you understand how to use the mouse to use Platinum Paint. If you haven't read your Apple IIGS Owner's Manual, be sure to read it before using Platinum Paint. You'll want to be sure to understand basic mouse operations such as pointing, clicking, and dragging.

To use the file management features of Platinum Paint most effectively, you'll want to have a working knowledge of GS/OS, the disk operating system under which Platinum Paint runs. To clearly understand GS/OS, be sure to read your Apple IIGS System Disk User's Guide.

Like all Beagle Bros disks, Platinum Paint is copy*righted*, not copy protected. This means you can and should make a backup copy of the disk (use the Finder to make the copy). Use only the copy; store the original disk in a safe place away from magnetic fields and teething infants. Please make backup copies for your own use only. Every illegal copy you give to a friend is a vote *for* copy protection and *against* friendly software. You support us and we'll support you.

Platinum Paint Jargon

Before using Platinum Paint or reading this manual further, it's important that you understand several familiar words that are being used in this manual in specific ways with regard to Platinum Paint.

Document — A document is any drawing that you create at one time with Platinum Paint. Documents are stored as files on disks.

Pixel — A document is made up of thousands of tiny little dots called picture elements, or pixels for short. The Apple IIGS screen is 320 or 640 pixels wide by 200 pixels high. In Platinum Paint, documents are 320 or 640 pixels wide by 400 pixels (one page) high. Using the pencil tool, described later, you can change the colors on the screen one pixel at a time.

Selection — A selection is a specific area of the document that you choose to modify. You can make a quick, rectangular selection with the marquee tool, or a more complex, arbitrary selection with the lasso tool. Once a selection is made, it can be moved, cut, copied, pasted, flipped, slanted, rotated, resized, recolored, masked, and so forth.

Palette — A palette is the collection of colors comprising a document. A document has a palette of 16 colors, chosen out 4096 possible colors.

Range — A range is a collection of colors within the document's palette. For instance, you can group all the grays in the palette in one range, all the blue-greens in another, and so on. Ranges are used mainly by the paint bucket, but can also be used by the lasso, the brush and for color cycling. You can define four different color ranges for each document.

Font — A font is a set of characters of a particular typeface. A font can be colored, boldfaced, italicized, underlined, outlined, shadowed, and sized big or small.

Mask

A mask is used to protect certain areas or colors from being changed. When an area is masked, nothing can draw over it. You can selectively add and remove both areas and colors from a document's mask.

Dithering

When using 640 mode (where the document is 640 pixels wide by 400 pixels high), only four "pure" colors are available. Dithering is a technique used to get 16 colors out of four pure colors. When two pixels of different colors are next to each other, they appear to be one pixel, a mix of the two pure colors.

In 640 mode, some commands behave differently depending whether or not the Dither Lock is turned on. Notes on these differences have a Lock icon next to them like the one on the left.

Command

A command is any instruction you give your Apple IIGS which causes it to perform a specific task. In Platinum Paint, you execute commands by choosing them from pull-down menus or by typing *keyboard equivalents*, key combinations which, when pressed, perform the same task as choosing a command from a menu.

Modifier Keys

Modifier keys are keys that you hold down to modify the way a tool or command works. Modifier keys work in conjunction with mouse clicks or other keys.

When using modifier keys in conjunction with mouse clicks, hold down the modifier key before clicking the mouse. Once the button is down, you may release the key. This also applies to using modifier keys with menu commands; hold down the modifier before you click on the menu bar.

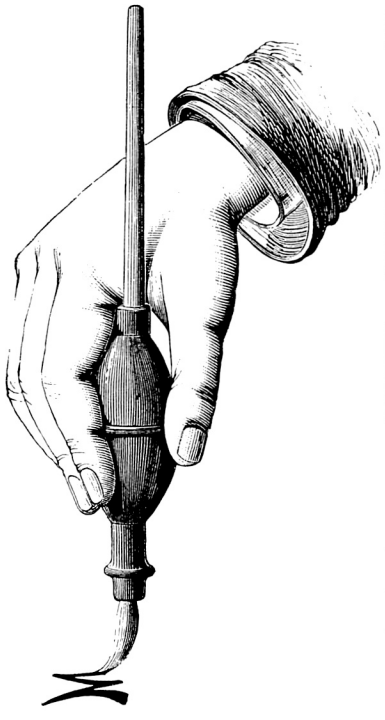
Commands that use the Shift key, such as Shift-D for Double, require that you hold down the Shift key when typing the letter; just pressing D alone with the Caps Lock key down won't work.

If key translation is set to None (as opposed to Standard), modifier keys can work with menu command key equivalents as well. For example, Option-Apple-O for Open is the same as holding down the Option key and selecting Open from the File menu. See Alphabet in the Control Panel reference on page 53 for more information on setting Option key translation.

The tools use the modifier keys to change their normal function. For example, Apple-clicking the pencil on a pixel in the document puts you in FatBits mode, while Option-dragging the pencil lets you scroll around in the document.

Here We Go!

You're now ready to begin learning and using Platinum Paint. The next chapter, "Using Platinum Paint," shows you how to start up Platinum Paint, explains the Platinum Paint painting environment, and includes a short tutorial lesson to make sure you understand the basics of creating pictures with Platinum Paint. Chapter Three, "Platinum Paint Examples," shows off many of Platinum Paint's powerful graphic-editing features. If you have questions about using a specific command, refer to Chapter Four, "Platinum Paint Reference."



Chapter Two

Using Platinum Paint

- *Starting Platinum Paint*
- *Windows and Controls*
- *Creating a Work of Art*

Starting Platinum Paint

Chapter Two will familiarize you with the basic concepts that you'll need to know to use Platinum Paint. If you've used Paintworks Gold™ or another paint program, then you may already know some of the concepts involved in using Platinum Paint. This chapter will make sure that you know about the Platinum Paint environment and how to use all of the powerful tools, and then guide you along step by step as you create your first document.

To start Platinum Paint, you'll first need to boot up your Platinum Paint System Disk.

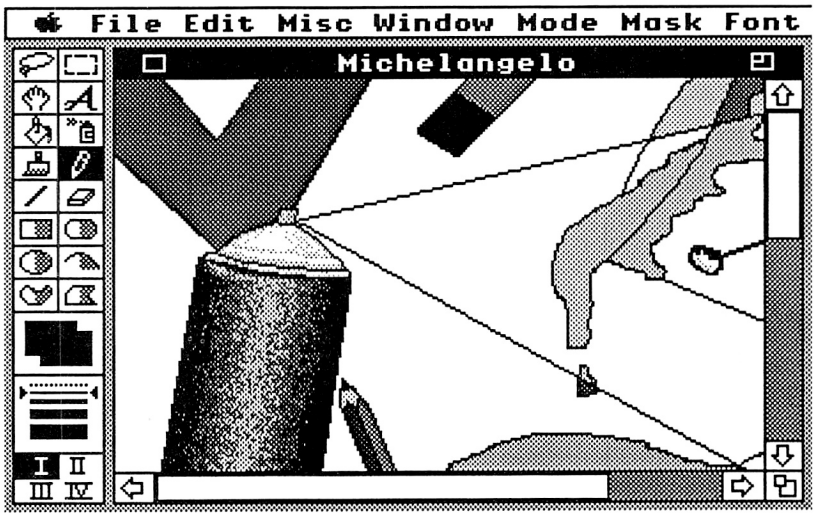
1. Insert the Platinum Paint System Disk, metal end first with the label side up, into your 3.5-inch disk drive.
2. Turn on your Apple IIGS and your monitor.
3. The Apple IIGS Finder appears. You'll use the Finder to open Platinum Paint.
4. Place the Platinum Paint Program Disk in the drive.
5. Double-click on the Platinum Paint icon in the Finder window.

The desktop clears, temporarily replaced by a blank screen which says "Platinum Paint." After a few moments, this screen clears and the Platinum Paint desktop appears. If you're using a one-drive system, you may need to swap between the System and Program disks occasionally.

Windows and Controls

The Platinum Paint Desktop

The Platinum Paint desktop contains the tools that you'll use to create colorful pictures in the document window. Shown below is the desktop containing the tool window on the left, the menu bar across the top, and the document window in the center.



Document Window

The document window is the area in which you paint with Platinum Paint. You can work on up to four documents at once, and each window contains its own title bar, info bar, scroll bars and drawing area.

Title Bar

The title bar is the rectangular area at the top of the document window that contains the name of your document, or "Untitled1" if the document hasn't been named. You can move the window around the screen by clicking on the title bar and dragging it to another location. To move a window that isn't the active window, hold down the Apple key while clicking and dragging the title bar.

Title

The title is the name you give to a document; it appears in the center of the title bar. If you've not yet named your document, the document's given the name "Untitled1." It's not a good idea to actually name a document "Untitled1," because you might not know if the document has been saved or not.

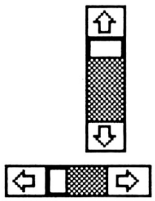
Close Box

The close box, located on the left side of the title bar, is used to tell Paint to put the current document away without having to choose Close from the File menu. Clicking the close box closes the document and clears the document window from the desktop. If you've made any unsaved changes, Platinum Paint will let you save the changes before closing the document. Clicking the close box is identical to choosing Close from the File menu.

Zoom Box

The zoom box, located on the top-right side of the title bar, is used to toggle between the regular size of the document window and a full-screen view of the document that you're working on. Click on the zoom box and the document window expands to cover the entire screen; click on it again and the document window contracts to its regular size.

Scroll Bars



To see the part of your document that's not currently on the screen, you'll use the scroll bars located on the right and bottom sides of the document window.

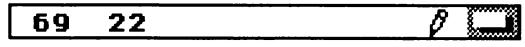
To scroll a document, just click on the scroll arrow that corresponds to the direction in which you'd like to "move" the document window over your document. The white area of a scroll bar, called the thumb, will move in the direction that you press. Each thumb represents the part of the document currently displayed in the document window, and shows you its proportional size and position relative to the entire document, which is represented by the entire scroll bar (which includes the grey area as well as the thumb).

Size Box

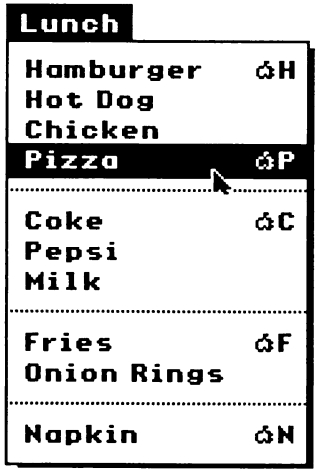
The size box, located on the lower-right side of the document window, lets you change the size of the document window. By dragging the size box, you can change the height and width of the document window.

Info Bar

If you've chosen the Info Bar command from the Window menu, you'll see a box called the info bar at the top of the document window that displays the cursor coordinates, the current tool and the current colors.



Pull-Down Menus and Keyboard Commands



Like other applications for the Apple IIGS, Platinum Paint uses pull-down menus to let you choose commands.

While you have a menu pulled down, notice that some of the commands have characters displayed to their right. These are called keyboard equivalents to pull-down menu commands because they let you use certain key combinations to perform the same tasks as their menu commands. A key command reference chart begins on page 112.

In Platinum Paint, keyboard equivalents are also called ⌘-key commands, because you press the Apple key in conjunction with another key to perform a task that you'd normally pull down a menu to execute. To perform the Pizza command without pulling down the Lunch menu, for example, you'd hold down the Apple key and at the same time press the P key; this command is represented on the Lunch menu by ⌘P. Pressing ⌘P, then, is equivalent to choosing Pizza from the Lunch menu.

Some menu commands also use the Option key, such as Option-Resize or Option-Quit. To use the Option key with pull-down menu commands, the key must be held down when you first click on the menu bar. After that, the Option key may be released.

Creating a Work of Art

This tutorial will introduce you to some of Platinum Paint's basic features. You'll create a gorgeous picture of a California sunset in just a few minutes. If you're not sitting at the computer right now, go over to it and boot up Platinum Paint. And hurry up, because this tutorial moves fast!

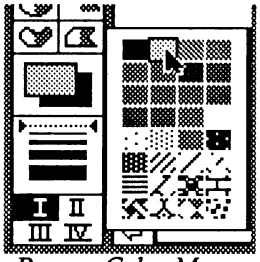
Opening a File

To start off, we'll open a file from the Platinum Paint disk.

1. Choose Open from the File menu, or press ⌘O for Open.
2. Press S to move down to the pictures beginning with S. Highlight *Sunset*, then click Open or press Return.
3. The Sunset document window will appear. It looks empty, for now.

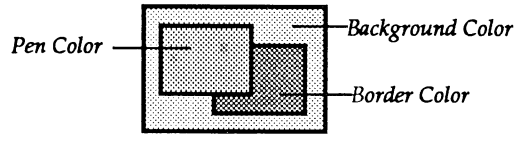
Drawing a Shape

The first thing we'll do is draw the sun. That's easy enough since it's just a circle.



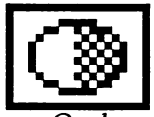
Pop-up Color Menu

4. Click on the *pen color* part of the color selector and drag the cursor over the yellow square. This changes the pen color to yellow. The pen color is used to color the interior of solid shapes.



5. Go ahead and change the border color to yellow as well by clicking on the border color part and dragging the cursor over the yellow square.

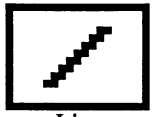
Whew! Now that we've got the colors right, we're ready to draw the sun.


Oval

6. Click on the right half of the oval tool to draw a filled oval.
7. Hold down the Shift key. This *constrains* the tool, making it draw a perfect circle instead of an oval.
8. Paint a circle about an inch in diameter, somewhere near the middle of the screen, towards the right side. Click and drag the mouse diagonally while holding the Shift key.

Adding the Horizon Line

Now we'll draw the horizon line. That's about as easy as the sun was.


Line

9. Using the color selector, change the pen color to the lightest shade of brown (right next to yellow).
10. Click on the line tool.
12. Place the cursor at the left edge of the screen, lined up with the middle of the sun.
13. Hold down the Shift key, then drag a line horizontally across the screen, through the middle of the sun. Make sure the line goes *all the way* across the screen, without leaving a gap on either side.

Paint Bucket

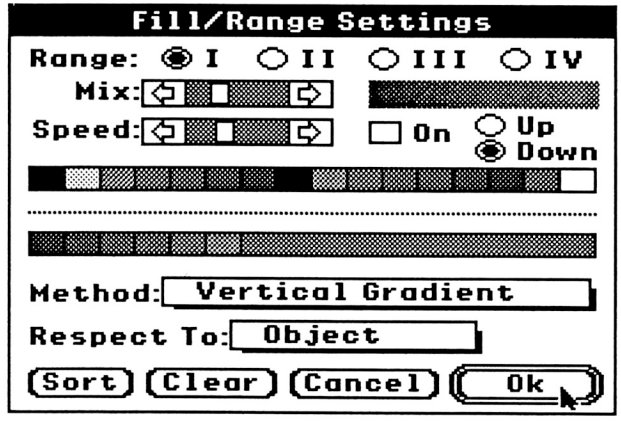
Now we'll remove the bottom half of the sun by filling it in with white.

14. Change the pen color to white, then click on the paint bucket in the tool window.
15. Click the paint bucket on the bottom half of the sun. The yellow is filled with white up to the horizon line.

Gradient Filling the Sky and Land

Now we're getting to the fun part: filling in the sky and the land.

16. Choose Fill/Range from the Misc menu.



The Fill/Range Settings dialog box appears. This is where you tell Platinum Paint what colors to use in gradient fills, and the specific type of fill to use. Notice the bottom strip of colors: they are all the different shades of blue in the document's palette. These are the colors we'll use to fill the sky.

17. Click on the Method: pop-up menu. Drag the cursor down to Vertical Gradient and release the button.
18. Click on the Respect To: pop-up menu. Drag the cursor down to Object and release the button.

The fill type is now Vertical Gradient. This means that the paint bucket will fill with a smooth blend of colors in the blue range instead of a solid color, and the blend will flow from top to bottom.

Look at the Mix scroll bar at the top. This shows how much "scatter" will be used when gradient filling. The colors aren't scattered enough right now for a realistic looking sunset.

19. Click on the thumb of the Mix scroll bar and slide it about 1/3 of the way from the left (or choose a mix that looks good to you). The rectangle on the right shows the new mix setting when you release the mouse button.
20. Click Ok or press Return to close the Fill/Range dialog when you're satisfied with the mix setting.

Now we're ready to fill in the sky.

21. If the paint bucket isn't already selected, click on the paint bucket icon in the tool window.
22. Click the bucket in the white space above the horizon line. Now we have our sky!
23. Next we'll paint the desert. Click on the Roman numeral II in the range selector in the bottom of the tool window. This selects another color range we've already set up for you, containing the reddish-browns for the desert color.
24. Click the paint bucket in the white space below the horizon line. The land is filled in, with the lighter browns at the top and the darker ones toward the bottom.

Range Selector

Making a Custom Brush

We could stop here and admire our work, but it's not quite done yet. For this to be a truly California desert sunset, we need some cactus.

Hand

25. Click on the hand tool in the tool window. The hand tool lets us scroll around in the document.
26. Click the hand tool near the bottom of the document window and drag up towards the top. The document slides up underneath the window's frame. Stop scrolling when the cactus is in view.

One cactus surely won't be enough, so we'll do some trickery to make a few different cactuses from this one. First, we'll make this cactus into a custom brush.

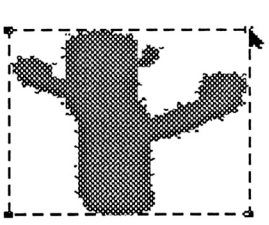
Lasso

27. Click on the lasso tool in the tool window.
28. Click and drag the lasso around the cactus. You don't have to get the lasso real close to the cactus. When you release the mouse button, the lasso "shrinks" around the cactus and shows a dotted outline indicating the cactus is selected.
29. Choose Brushify from the Edit menu. This takes our lasso selection (the cactus) and turns it into a custom brush.
30. Use the hand tool (or the vertical scroll bar) to move back to the top half of the document where our sunset is.

Our new custom cactus brush can be used to place a cactus anywhere you want. Place a cactus or two somewhere in the desert by positioning the cactus and clicking.

Special Effects with the Custom Brush

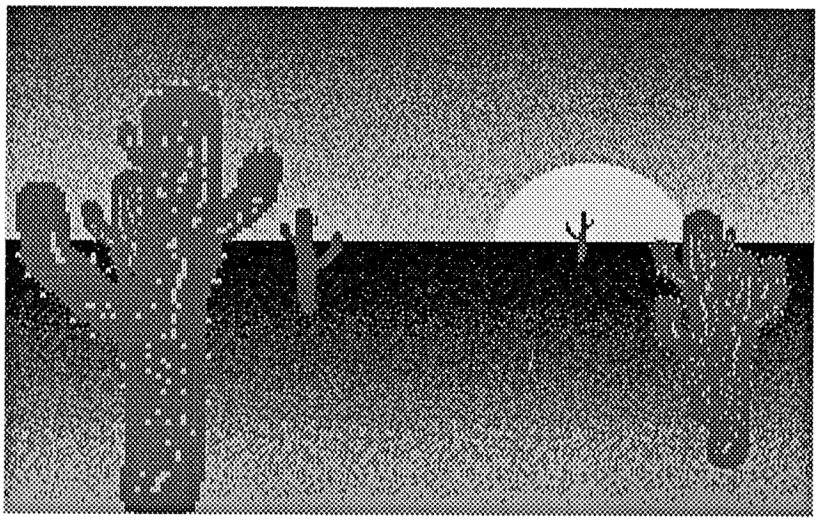
Having only one style of cactus is a bit boring. Let's play with the cactus a bit and see what we can come up with.



31. With the custom cactus brush still active, choose Stretch from the Edit menu.
32. Handles appear around the four corners of the cactus. Using the mouse, click on one of the handles and drag it in the direction you want to stretch the cactus. You can grab a handle and stretch the cactus as many times as you want.
33. When you've got the shape you want, click outside the dotted outline. Our custom cactus brush is now stretched. Place another cactus somewhere towards the middle of the desert.

For a dimensional effect, we'll resize the cactus and place it up towards the front of the desert, away from the horizon.

34. Choose Double from the Edit menu. The cactus is now twice its original size.
35. Click a cactus up toward the lower corner of the window.
36. Choose the Halve command *twice* from the Edit menu, then choose Flip Horiz, also on the Edit menu.
37. The cactus is now half its original size, and it's flipped horizontally so it won't look just like the other cactus. Click the smaller cactus once or twice near the horizon line.



Now we have a large cactus near the front, and smaller ones farther back. There—we're done! Our beautiful California sunset is complete. If you're feeling artistic, you can add a coyote, a roadrunner or two, or anything you like. Let's save our masterpiece first, though.

Saving and Printing

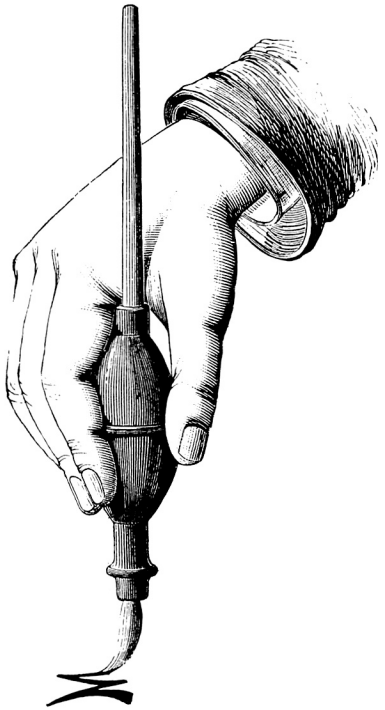
We wouldn't want anything to happen to this elegant piece of artwork, so we'll save it on a data disk to treasure forever.

38. Choose Save As from the File menu.
39. Remove the Platinum Paint disk from the drive and insert one of your own data disks. If your disk isn't shown in the list box on the left, click the Volumes button, then double-click on the name of your data disk.
40. Type the name *Desert.Fun* in the Save As: box and click Save. The Platinum Paint document will be saved as a file on your data disk.

Now we're ready to print this piece. For the sake of this tutorial, we are assuming you have an ImageWriter connected to your Apple IIGS. If you don't, go ahead and skip this section.

41. Choose Print from the File menu.
42. If you're using a color ribbon in your ImageWriter, click on the Chroma pop-up menu and select Color.
43. Click Ok, and watch the beautiful California desert slowly emerge from your printer.

That's all we have time for in this tutorial. For examples of some more advanced features, read through the next chapter, "Platinum Paint Examples." For explicit details on the use of every tool and command, refer to Chapter Four, "Platinum Paint Reference."



Chapter Three

Platinum Paint Examples

- *Squishing the Custom Brush*
- *Smearing, Blending & Smoothing*
- *Colorizing Grayscale Images*
- *Animation with Color Cycling*

Squishing the Custom Brush

The paint bucket lets you "squish" your custom brush to fit inside an irregular shape. Here's a hands-on demonstration of this cool effect:

1. Open the document named *Squish.Heads* on the Platinum Paint Program Disk. Select a head of your choice using the lasso tool, then choose Brushify on the Edit menu to turn the selected head into a custom brush.
2. Select the paint bucket tool by clicking on it, then double-click on it to call up the Fill/Range dialog box.
3. Select Squish Brush on the Method pop-up menu, then click Ok.
4. Click the paint bucket inside the shapes. Notice how the head is squished differently to fit inside each shape.
5. When you're done having fun squishing one head, try choosing Revert and squishing another. Or, draw some of your own shapes and continue squishing the head in each one.

Another use of the Squish Brush fill method is for distorting text. After typing some text in the desired font, select the text with the marquee and then Brushify it.

Draw a shape that's about the same size as the text you typed—let's say an oval. Next, select the paint bucket, then Control-click inside the shape. (Control-clicking the paint bucket is a shortcut for selecting the Squish Brush fill method in the Fill/Range dialog box.) The text you typed is distorted into the shape of the oval.

Smearing, Blending & Smoothing

This tutorial shows how to make more lifelike objects by smearing and smoothing them. This makes objects look less geometrical and computerish. First we'll experiment with smearing and blending.

1. Open the document *Smear.Demo*. A curve is visible in the window.
2. Select the brush tool.
3. Select the Smear brush method from the top part of the Mode menu.
4. Experiment smearing the curve. Try smearing paint off the top of the curve, like water spraying off the top of a wave.
5. Now select Blend mode from the bottom part of the Mode menu.
6. Smear the curve some more. Notice how the paint blends together.
7. Scroll the document down (using the arrows on the scroll bars) until a picture of a cloud appears. This cloud was created by the same technique, using only Smear and Blend. Use a circular motion with the brush to get this kind of effect.

Next we'll try smoothing. The Smooth brush method softens edges and slightly blurs the picture to make less granular, more natural-looking pictures.

1. Scroll the document down some more until the circles are visible.
2. Select the Smooth brush method in the Mode menu.
3. Brush around the edges of one of the circles (leave the other circle for a comparison). If you can't tell where you are brushing, press the Escape key to show the cursor while you're brushing.
4. Compare the two circles. Then smooth the circle some more.

Here's an alternate method of smoothing large areas:

1. Select Revert from the File menu.
2. Select the marquee tool, then select one of the circles by dragging the marquee over it.
3. Choose Smooth from the Edit menu, and note the difference between the two circles.
4. Press Control-A (for Again, which repeats the last menu command) to smooth the selection again. You can use Control-A repeatedly until you get the effect you want.

Colorizing Grayscale Images

In this example we'll demonstrate how to use Platinum Paint's colorizing capabilities using the Wash brush method. Wash takes the shade, or brightness, of the color under the brush and gives it the hue of the pen color. For instance, painting over dark gray with a bright gold pen color results in dark gold. Wash works best with a carefully designed palette with several gradients of color, as we have set up in this demo.

1. Open the document *Wash.Demo* on the Platinum Paint Program disk.
2. Select the brush tool.
3. Set the brush method to Wash by selecting Wash in the Mode menu.
4. Choose one of the shades of brown in the color selector. Wash gives the paint it touches the hue of the pen color, with the shade (or brightness) of the paint already on the screen.
5. Run the brush over different areas of the cat, colorizing its fur.
6. Choose one of the blue shades, and then brush over the cat's eyes.

Now we'll demonstrate a faster way to colorize large areas.

1. Select Revert from the File menu and click Ok.
2. Double-click the marquee tool to select the whole window.
3. Choose one of the shades of brown in the color selector.
4. Select Wash from the Edit menu. The entire cat is quickly colorized.
5. Select the brush tool.
6. Choose one of the shades of blue, and color the cat's eyes.

You now have a beautiful portrait of Ted Turner's colorized cat.

Setting Up a Gradient Palette

Wash uses the HSV color system, painting over an area with the pen color's hue value but with the image's brightness value. The key to making Wash work best is setting up the palette with two or more gradient ranges of color with similar brightness values. For example, to set up a range of 8 grays and a range of 8 reds, make the brightness value of the first red close to the brightness value of the first gray, the second red value close to the second gray value, and so on.

Here's how to take a 16-color, grayscale picture and colorize it, using a palette of 8 grays and 8 fleshtones.

The colors in the Palette dialog are arranged like this:

1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16

1. Open the file *Gray2Color* on the Platinum Paint disk.
2. Choose Palette from the Misc menu.

First you'll make a range of 8 grays, in colors 1 through 8.

3. Copy white (color 16) to color 8: click Copy, then click color 16, then click color 8.
4. Blend colors 1 through 8: click Blend, then click color 1, then click color 8.

Now you'll make a range of 8 fleshtones in colors 9 through 16.

5. Change color 16 to a light fleshtone color: set Red to 15, Green to 11, and Blue to 9. Or choose whatever color looks good to you.
6. Copy color 16 to color 9.
7. Click color 9, then click Darker until the fleshtone is barely visible (but not pure black).
8. Blend colors 9 through 16.
9. Click the Remap checkbox.

Selecting the Remap option causes the 16 grays in the original document to be remapped to fit the 8 grays in the new palette.

10. Click Ok, then click Yes to confirm the palette change.
11. Set the pen color to one of the fleshtones.
12. Change the brush method to Wash by selecting Wash from the Mode menu.
13. Brush over the image. Whatever the brush touches is colorized.

After colorizing the flesh areas of the image, you can go back to the Palette dialog box and change more of the gray shades to other hues by repeating the technique outlined above.

Animation with Color Cycling

Open the document named *Radar* on the Platinum Paint Program Disk. Press ⌘-Space Bar to zoom into full screen mode, then press the Tab key to start color cycling.

This demo uses color cycling to simulate an old-fashioned radar screen. Four different colors are used to simulate the slowly fading traces left behind as the line sweeps around the screen.

This is how we drew *Radar*:

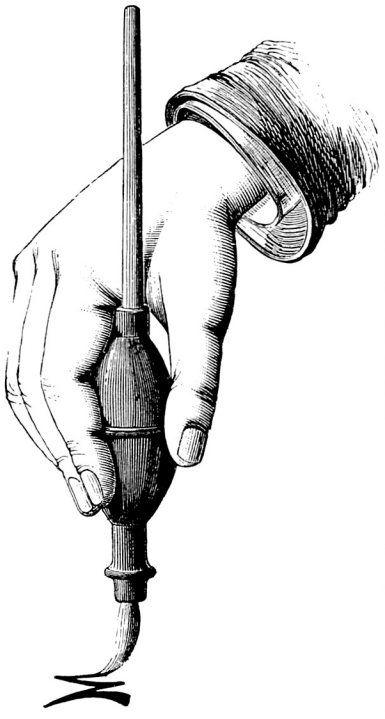
1. First we made a solid black background, using color 1.
2. Next we drew evenly spaced lines out from a common center point, each line in a different color. The first line (straight up from the center) was drawn in color 2; clockwise, the next line was drawn in color 3, and so on.
3. Blips were drawn in the color of the line in front of the blip (clockwise).
4. A range was created containing all the colors used to draw the lines, in the order we drew them. The first color in the range is color 2, then color 3 and 4 and so on.
5. We modified the palette so that the first color in the range (color 2) was a dark gray; color 3 was made a lighter gray; and color 4 was made white. The rest of the colors in the range were made black.
6. From the Fill/Range dialog, with color cycling on, the speed was fine tuned to get the proper effect.

It's a good idea to draw the animation with the default palette, and not set up the palette for animation until you're done drawing. Otherwise, you can't see the animated shapes.

Try to avoid using colors 1 and 16, as these are used by the system to draw windows and menus. Cycling these colors can be distracting and irritating.

This is the basic outline for creating an animated picture:

1. Draw a solid background, being sure not to use any colors you'll be using for the animation.
2. Draw the object(s) to be animated in a different color for each frame.
3. Make a range containing all the colors you used to draw the object, in the order you want the object to move.
4. Edit the palette so that the starting frame is the color you want the animated object to be. Make each subsequent color used in the animation the same as the background color.
5. From the Fill/Range dialog, press Tab to start color cycling. Use the Speed scroll bar to adjust the speed, or the Up and Down buttons to change the cycling direction. Drag the window out of the way if it obscures part of your animation.

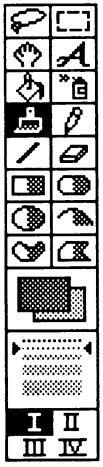


Chapter Four

Platinum Paint Reference

- *The Tool Window*
- *The Info Bar*
- *Apple Menu*
- *File Menu*
- *Edit Menu*
- *Misc Menu*
- *Window Menu*
- *Mode Menu*
- *Mask Menu*
- *Font, Size and Style Menus*

The Tool Window



The tool window is the group of icons that you see on the left side of the Platinum Paint screen. You'll use these tools to create different objects in your documents, and to select parts of your picture to use with other commands. By mastering the use of each of the different tools, you'll become familiar with the best ways to use them.

You can move the tool window anywhere on the screen by holding down the Apple key and dragging the window to the desired location on the screen.

The upper portion of the tool window shows the tools. The current tool is hilighted in black. To change to a different tool, just click on the new tool.

Keys you can use while painting with the tools:

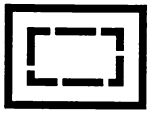
- The # key toggles the coordinate display on and off.
- The + key toggles the crosshairs on and off.
- The] and [keys switch to the next or previous color.
- The ' and ; keys switch to the next or previous brush shape.
- **Escape** hides the cursor so you can get a better look at what you're doing.

You can use the Return key and the arrow keys instead of the mouse when you're working with a very small image. Using any of the four arrow keys moves the cursor one pixel in the direction you pressed. Holding down the Option key and pressing an arrow key moves the cursor ten pixels at a time.

Pressing the Return key has the effect of pressing the mouse button and holding it down; pressing Return a second time (or clicking the mouse) releases the mouse button. This lets you do very precise clicking and dragging using the keyboard instead of the mouse.

At the end of each tool description is a list of modifier keys that may be used with the tool. With the drawing tools, the Shift key usually "constrains" the cursor to paint along a horizontal or vertical line. The function of other modifier keys differs with each tool.

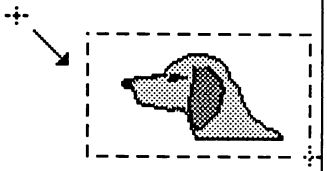
When using 640 mode, some tools behave differently depending whether or not Dither Lock (on the Misc menu) is turned on. These differences are noted with a lock icon at the end of each tool description.



Marquee

The marquee tool is used to select a rectangular area of the document to manipulate. The marquee tool lets you make quick, simple selections.

Once an area is selected, it can be modified in a variety of ways (flipped, slanted, rotated, and so on). The Edit menu shows the commands you can use to copy, erase, and modify selections.



To use the marquee tool:

1. Hold down the button at the top left corner of the image you want to select.
2. Drag the cursor over to the lower right corner of the image.
3. Release the button.

A moving dotted outline indicates the area that was selected. You can lift the image off of the background by placing the pointer inside the box and dragging the image to another location on the screen. Or, you can quickly make a copy of the image by holding down the Option key when you click inside the box and drag it.

Clicking on another tool or outside the selection deselects the image (the box goes away).

While making a selection:

⌘: The marquee shrinks to the smallest box that will fit the image's shape.

option: Doesn't cut the image from the document; instead it is copied.

control: Lets you make a selection larger than the window by scrolling when you drag outside the window. When the selection is laid down, it is *not* cropped on the window's edges like it usually is.

While dragging the selection:

⌘: Stretches the selection.

option: Doesn't cut the image from the document. Use this to drag a copy of the image away from the original selection.

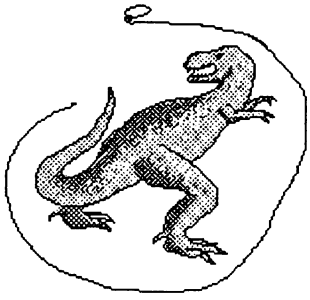
control: Lets you drag a selection somewhere else in the document by scrolling when you drag outside the window.

shift: Constrains the selection to be dragged horizontally or vertically.

Double-clicking the marquee icon selects the whole window. Triple-click the marquee icon to select the whole document.

Lasso

The lasso lets you select complex images by simply surrounding them. This allows for a more complex selection than the marquee tool. The lasso will ignore the background color and shrink to fit the exact shape of the image. Once selected, the image can be modified in a variety of ways (flipped, slanted, rotated, etc.)



To use the lasso tool:

1. Hold down the button.
2. Drag the lasso around the object you want to select.
3. Release the button. The lasso is then tightened, shrinking to fit the image's exact shape.

While making a selection:

⌘: The lasso doesn't shrink to fit the image's shape.

control: Selects all adjoining pixels that are the color under the lasso's tip (or the colors in the current range, if the Shift key is down). Use this to select a solid-colored shape by just Control-clicking inside it, instead of dragging around it.

option: Doesn't cut the image from the document; instead it is copied.

shift: Shrinks around all the colors in the current range, instead of just the background color.

While dragging the selection:

⌘: Stretches the selection.

option: Doesn't cut the image from the document.

control: Lets you drag a selection somewhere else in the document by scrolling when you drag outside the window.

shift: Constrains the selection to be dragged horizontally or vertically.

Double-clicking the lasso icon selects the whole window. The lasso will shrink around the background color at the window's edges.

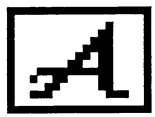
: When Dither Lock is on, the marquee and lasso are affected by allowing even pixels in the image to be dragged only onto other even-numbered pixels; otherwise, even pixels would be displayed with the odd pixels' color.

Hand

The hand tool lets you move to a different part of the document.

To use the hand tool, hold down the button and drag the hand around the window until you see what you want, and release the button.

Double-clicking the hand tool brings up the Show Page dialog box, described on page 83. Using the Show Page command is another way you can move the document around in the window.



Text

The text tool is for adding text to your document in a variety of colors, styles, and sizes, plus the ability to left-, center-, or right-justify the text.

To use the text tool, just click where you would like to start typing. Or, hold down the button and drag the text cursor (a blinking bar) where you want it and release the button.

To move text after you have started typing, hold down the Option key and click where you want the text to move. To get the text aligned just right, Option-drag the cursor until you're satisfied with the placement.

Turning on Background in the Font menu will clear a background beneath the text, which may be useful if you're typing over a cluttered background.

While you are typing, you can use the Delete key to erase the last character you typed, or the Clear key to erase the whole line of text.

You'll need to press Return when the cursor reaches the window's edge. The cursor will move down to the beginning of the next line. You can't type text outside the window, just as you can't paint outside it.

After entering a line of text, you can still change its attributes such as the font, size and style before you press Return to accept the line. To change the attributes, use the appropriate menu, or change the attributes all at once using the Attributes command in the Font menu. You can change to the previous or next size in the Size menu by pressing Ó{ or Ó}.

To change the alignment of the text, press ÓL, ÓM, or ÓR for left, middle and right alignment, respectively.

You can also change its shadow offset and color, if you're using the Control key to place a shadow underneath the text. See the Shadows dialog box on page 81 for a description of Platinum Paint's shadow feature.

When you're done entering text, press Ó-Return or the Enter key on the keypad. The text cursor will go away, and you can use Platinum Paint's keyboard commands normally again.

See also the reference sections for each of the following:

- Font Menu page 107
- Style Menu page 108
- Size Menu page 109
- Shadows page 81

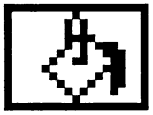
⌘: Uses the current drawing mode (except Blend) to draw the text, instead of Copy.

option: Moves the line of text to a new position.

control: Shadows the text. This effect uses the current shadow offset and color set with the Shadows... command and is different from the Shadow option in the Attributes dialog and Style menu.

shift: Constrains the text cursor to be dragged either horizontally or vertically.

Double-clicking the text tool icon brings up the Attributes dialog, which lets you change the current font, size and style. The Attributes dialog box is described on page 107.



Paint Bucket

The paint bucket lets you fill an enclosed area with a color or pattern. The paint bucket can also fill with a blend of several colors, or even squish the brush to fit the area. The color that is filled is the color under the tip of the paint pouring out of the bucket.

To use the paint bucket, just click on the color in the document you want to fill. The paint bucket uses the fill method you specify in the Fill/Range dialog box. You can override this setting by using any of the modifier keys below, which let you specify the type of fill to use.

: Fills normally, using the current pen color or pattern.

: Fills using the Horizontal Gradient method.

: Fills using the Vertical Gradient method.

: Fills using the Squish Brush method.

: Fills every color in the current range, instead of just filling the color under the cursor. The Shift key can be used with any of the other four modifier keys.

Double-clicking the paint bucket icon brings up the Fill/Range dialog, letting you set the fill type and range of colors for gradient fills. See the description of the Fill/Range dialog box on page 74 for more information on the types of fills available.

: The paint bucket fills with dithered pixels when the Dither Lock is on. When it is off, the bucket fills individual pixels.

Airbrush

The airbrush lets you spray a mist of paint on your picture. You can control the speed of the spray. The airbrush can also spray ever-lightening or -darkening colors, or even spray custom blobs of paint.

To use the airbrush, hold down the button and drag the mouse wherever you want to spray. The longer you leave the airbrush in one place, the thicker the paint gets.

To change the nozzle size, hold down the Apple key and the mouse button, dragging the cursor down and to the right until the nozzle is the size you want.

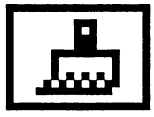
To change the airbrush method or spray speed, use the Airbrush... command on the Misc menu (or double-click the airbrush icon.)

: Resizes the nozzle.

: Constrains the airbrush to be dragged either horizontally or vertically.

Double-clicking the airbrush icon brings up the Airbrush Settings dialog box, letting you set the airbrush method and spray speed. It's the same as choosing Airbrush... from the Misc menu.

: The airbrush sprays dithered pixels if Dither Lock is on, otherwise it sprays individual pixels.



Brush

The brush works just like a real paint brush. The brush comes with 48 built-in shapes, or you can make your own custom brush. The brush can also be used to smear paint, smooth rough edges, create a charcoal effect, colorize grayscale images and more.

To use the brush, just hold down the button and drag the brush. Or just click to leave a dab of paint.

Moving the brush quickly can leave gaps between dabs of paint. Turn on Connect Brush (Misc menu) to make the brush stay on the paper, drawing continuous brush strokes.

You can make a custom brush by selecting Brushify from the Edit menu while a selection is active. See the discussion of Custom Brushes on page 40.

Brush strokes can be mirrored on any combination of four mirroring axes.

See also the reference sections for each of the following:

- Brushes... page 73
- Brush Mirrors... page 73
- Mode Menu page 97
- Squish Brush page 75

: Constrains the brush to paint either horizontally or vertically.

: Option-clicking the brush icon selects the custom brush.

Double-clicking the brush icon brings up the Brushes dialog, letting you select a different brush size or shape.

You can switch to the next or previous brush shape using the ; and ' keys, even while you're painting.

: When Dither Lock is on, the brush is affected by allowing even pixels in the image to be dragged only onto other even-numbered pixels; otherwise, even pixels would be displayed with the odd pixels' color.

Custom Brushes

Besides the 48 built-in brushes, Platinum Paint lets you create your own custom brush. Custom brushes are like miniature documents, having their own palette, and can be loaded or saved. In fact, documents can be loaded as brushes, and brushes can be loaded as documents.

If the custom brush's palette is different from the document's palette, it can be remapped to fit the document's palette the best it can.

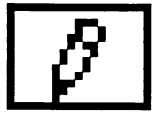
To make your own custom brush, make a selection with the marquee or lasso tool, and choose Brushify in the Edit menu. The current tool changes to the brush, and you can begin painting with your new custom brush.

The Edit menu shows all the operations that can be performed on the custom brush. Usually, any operation you perform with a marquee or lasso selection can also be done with the custom brush.

If you copy a custom brush to the clipboard, the palette is stored on the clipboard with the brush's image. This way, if you paste the brush into another document with a different palette, you'll be given the option of remapping colors (in the document or the brush itself) to best fit the new palette.

To save your custom brush on disk, choose Save Brush from the File menu. This command works just like Save As on page 55, only the custom brush is saved instead of the document. We recommend creating a folder on your disk called "Brushes" for storing custom brush files; that way you won't get Platinum Paint documents confused with custom brush files.

When you load a custom brush from disk that has a different palette than the document you're working with, you have the option of using the custom brush's palette, or remapping the brush to fit the document's palette. See the description of the Brush Palette, Remap Brush and Remap Doc commands on pages 64 and 65.



Pencil

The pencil lets you draw freehand lines, just like a real pencil.

To use the pencil, simply hold down the button and drag the pencil. Clicking on a pixel that is the same color as the pen color makes the pencil erase.

The pencil always draws one pixel wide, and is not affected by the line size selector in the tool window.

Holding down the Option key changes the cursor to the hand tool, letting you move to another part of the document. Apple-clicking the pencil anywhere in the window zooms into FatBits. The spot you click the pencil on will be the area shown in the FatBits window.

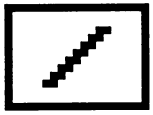
: Zoom into FatBits, showing a 4x blowup of the area you clicked.

: Changes the pencil to the hand tool to move the document.

: Constrains the pencil to draw either horizontally or vertically.

Double-clicking the pencil icon turns FatBits on and off. The FatBits editing mode is described on page 72.

: The pencil draws dithered pixels when Dither Lock is on, otherwise it draws individual pixels.



Line

The line tool draws lines in the pen color with the current line size. Lines can also be shadowed or constrained to 45 degree angles.

To use the line tool:

1. Hold down the button on one endpoint.
2. Drag the line to the other endpoint.
3. Release the button. The line will be drawn in the pen color.

⌘: Draws the line with the current drawing mode, instead of Copy.

option: Draws the line in the border color.

shift: Constrains the line to be a horizontal, vertical, or 45 degree line.

control: Shadows the line, using the current shadow offset and color defined in the Shadows dialog box (page 81).

Eraser

The eraser lets you erase parts of your document, just like an eraser on a blackboard. The eraser always erases with the background color.

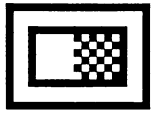
To use the eraser, just hold down the button and drag the eraser over the area you want to erase.

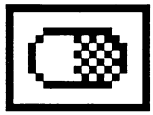
shift: Constrains the eraser to erase only horizontally or vertically.

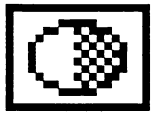
Double-click the eraser icon to quickly erase the entire window. The window will change to the background color. Note that only the part of the document visible in the window is erased.

Shapes

The shape tools (box, rounded box, oval, curve, freehand, and polygon) are split in half. The left half of the icon only draws the shape's border, and the right half of the icon draws a filled-in shape. Each shape is described in detail below.







These tools draw their respective shapes using the current pen and border colors.

To use the box, rounded box, or oval tools:

1. Hold down the button at the top left corner of the shape.
2. Drag the cursor to the lower right corner of the shape.
3. Release the button.

You can draw these shapes from their centers out, instead of from corner to corner, by turning on Center in the Misc menu. To draw with Center turned on, click where you want the center of the shape to be, and drag it to the size you want.

: Draws the shape in the current drawing mode, instead of Copy.

: Draws the shape without a border. This is (obviously) only useful when using one of the filled shapes.

: Constrains the shape to be square or circular.

: Shadows the shape.

Curve

The curve tool lets you draw three point or Bézier curves. You specify the type of curve to draw and the number of points along the curve in the Curve Settings dialog box, described on page 80.

To use the curve tool with three point curves:

1. Hold down the button on one endpoint.
2. Drag the line, positioning the other endpoint, and release the button.
3. Drag the curve to the shape you want and click the button.

A Bézier curve has four control points and can be edited before it is drawn. To use the curve tool with Bézier curves:

1. Hold down the button where you want the first point to be.
2. Drag the cursor to the next point and release the button.
3. Repeat step 2 until all four points have been placed.
4. After the four points have been placed, the curve is drawn, with handles on each of its four points.
5. To change the shape of the curve, drag one of its handles.
6. Double-click the mouse when you get the right shape.

: Draws the curve in the current drawing mode.

: Draws the curve without a border.

: Shadows the curve.

Double-clicking the curve icon brings up the Curve Settings dialog box, letting you set the type of curve and number of "smoothness" points.

Freehand Shape

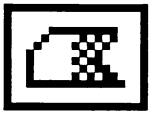
The freehand shape tool lets you draw any irregular shape.

To use the freehand shape tool, hold down the button and drag the mouse around. If you don't close the shape, a line will be drawn from the endpoint back to the starting point, closing the shape for you.

⌘: Draws the shape in the current drawing mode.

option: Draws the shape without a border.

control: Shadows the shape.



Polygon

A polygon is a shape made up of three or more connecting lines. The polygon tool can draw a solid polygon or just the outline of the polygon.

To use the polygon tool:

1. Click the button on one endpoint.
2. Drag the line, positioning the other endpoint, and release the button.
3. Repeat step 2 as often as desired.
4. Double-click, or click outside the window to finish the polygon.

⌘: Draws the polygon in the current drawing mode.

option: Draws the polygon without a border.

shift: Constrains the current line to be a horizontal, vertical, or 45 degree line.

control: Shadows the polygon.

Dropper

The dropper lets you change the pen color by clicking on a color in the document. Use it when you can't distinguish a color from similar colors in the color menu. Simply click the dropper to suck up a drop of paint and make it the new pen color.

You can click and drag the dropper around the document, and the color selector shows the color under the dropper's tip. Release the button when the right color is displayed.

By holding down the Control key, you can flash the color under the dropper to see all the places a particular color is being used. Just Control-drag the dropper over the picture until the color you want is flashing.

Note: The dropper tool doesn't have an icon in the tool window, so you must press ! (Shift-1) to select it.

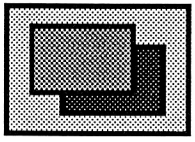
To change the pen color, just click on the color in the document that you want. To change the border color, Apple-click on the color. To change the background color, Option-click on the color.

As soon as you release the button, it reverts back to the previous tool you were using.

⌘: Change the border color.

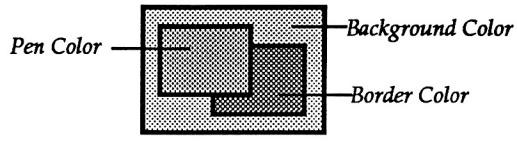
option: Change the background color.

control: Flash the color under the dropper.



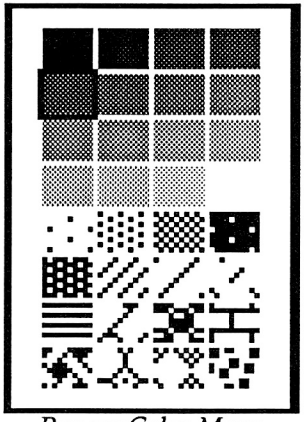
Color Selector

The color selector lets you change the pen, border, and background colors. The pen and border colors can also be patterns.



The pen color is used by all the drawing tools. It's also the color used to fill the interior of solid shapes. The border color is used to draw borders for the shape tools.

Think of the background color as the "paper" color. Any erasing (with the eraser, or cutting out an image) is done with the background color.



Pop-up Color Menu

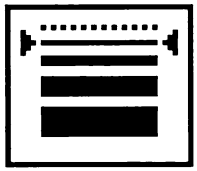
To change a color:

1. Hold down the button with the cursor on the color you want to change. A pop-up color menu appears, showing the 16 palette colors and 16 patterns.
2. Drag the cursor onto the color or pattern you want and release the button. If you decide you don't want to change the color, just move the cursor outside the color menu and release the button.

: Holding down the Option key while selecting a color flashes the color under the cursor. Use this feature to see where a particular color is being used in the document.

Option-clicking the color selector (that is, holding down the Option key *before* clicking the color selector) brings up the Palette dialog, letting you modify the colors in the document's palette or select a new palette. The palette editor is described on page 84.

You can select the next color or pattern by pressing the] key; pressing the [key selects the previous color or pattern.



Line Size Selector

Below the color selector is the line size selector. This controls the size of lines for the line tool, and the size of the border for the shape tools. The topmost, dotted line means that no border will be drawn.

Height *Width*

To change the line size, just click on the line thickness you want. To change just the line height, click to the left of the line thickness. Predictably, clicking to the right of the line thickness changes just the line width.

: When Dither Lock is on, the smallest line width is one dithered pixel (two 640 mode pixels). When it's off, lines can be one pixel wide.

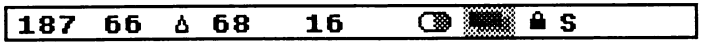
Range Selector

The range selector lets you choose which will be the current range. Ranges are used mainly by the fill tool, but can also be used by the lasso (to shrink around more than one color), and the brush (using the Charcoal or Cycle brush methods).

The range selector has four icons, the Roman numerals I through IV. Clicking on an icon selects that range. Double-clicking on an icon calls up the Fill/Range dialog, letting you edit the range you double-clicked. Color ranges and the Fill/Range dialog are described on page 74.

The Info Bar

The info bar shows the cursor coordinates, delta coordinates, current tool, current colors and the dither lock status. It's most useful in Full Screen mode or when the tool window is hidden. If the info bar isn't displayed, you can turn it on by choosing Info Bar from the Window menu.



Depending where the window is on the screen, you may not be able to see all of the info bar. One way to solve this is by using Full Screen mode.

If the Coordinates option in the Window menu is turned on, the position of the cursor is reported starting at the left edge of the info bar. While drawing, the delta coordinates (the offset from the starting point) are displayed immediately after the cursor coordinates.

Clicking on the tool icon makes a pop-up menu appear, showing all the tool icons. Just drag the cursor over the tool you want and release the button to select a new tool.

The current colors are shown next to the tool icon. Changing the colors in the info bar works the same way as changing them from the color selector in the tool window. Just click on the color you want to change, and drag the cursor over the new color or pattern.

If the Dither Lock option (in the Misc menu) is on, a lock icon is displayed. If you're working with the Spare Page, an 'S' is shown.

Apple Menu

About Platinum Paint

The Apple menu at the far left of the menu bar contains one command, About Platinum Paint, and a list of desk accessories you have installed in your system.

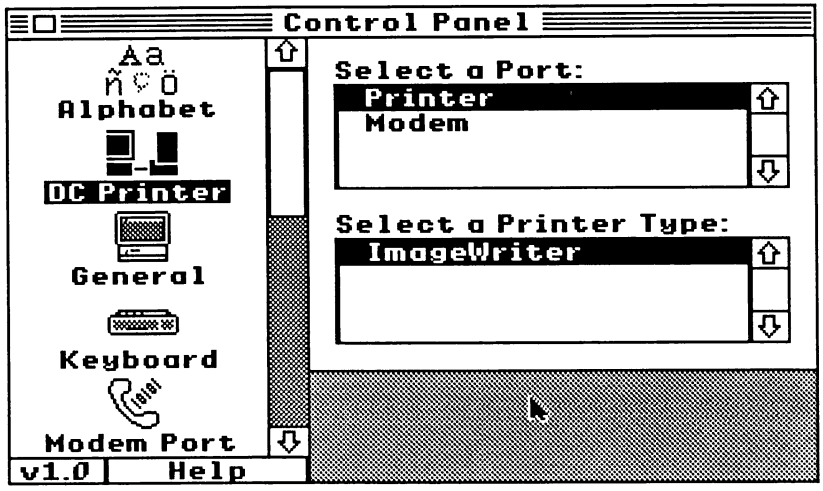
About Platinum Paint displays a box giving the current version number, copyright information, and the amount of available memory.

Each document window you open requires a 62K block of contiguous memory, in a single 64K bank. If you get a message stating you can't open another document because there isn't enough memory, even though the About box shows plenty of memory available, it's probably because memory has become *fragmented*. That means there is data stored throughout memory that cannot be moved to create more contiguous free space. To get around this, close any desk accessories or document windows you may have open, free the mask, or kill the spare page.

Each document can have its own mask, each of which requires an additional 62K chunk of memory. The Spare Page, which is shared by all open documents, also requires 62K.

Control Panel

When you select Control Panel from the Apple menu, a desk accessory window appears on the screen, letting you select a printer or change other operating characteristics of your IIGS.



On the left side is a strip of icons called Control Panel Devices, or CDevs for short. The CDevs relevant to using Platinum Paint are described below.

DC Printer

Clicking on the DC Printer CDev lets you select a direct-connect printer driver and printer port. Select the printer type (such as ImageWriter) in the lower right by clicking on its name, then click on the appropriate port (Printer or Modem) in the upper right. Platinum Paint will then use the printer driver and port you selected.

To close the Control Panel, click the close box on the left side of the title bar or choose Close from the File menu.

LaserWriter

This CDev lets you select a LaserWriter when you've connected your IIGS to an AppleTalk network. Refer to your Apple IIGS System Disk User's Guide for information on installing the AppleTalk and LaserWriter drivers on your System Disk.

Select the LaserWriter by clicking its name in the list box on the upper right. If you're on a multiple-zone network, click on the zone name in the list box on the lower right, then select the printer in the first list box.

It's not necessary (or recommended) that you download the ImageWriter Emulator when using Platinum Paint.

The User Name line at the bottom identifies your computer to the rest of the devices on the network. Changing the User Name takes effect after you restart your IIGS.

Alphabet

The Monitor and Keyboard options in this CDev aren't used with Platinum Paint, so they won't be described here. We're mainly concerned with the Translation setting.

The Translation pop-up menu lets you set the Option key translation. When it's set to Standard, you can use the Option key to type in the alternate character set (with foreign language accents and special symbols). However, you can't use the Option key with other keyboard commands, such as Apple-Option-Q to quit and save the clipboard.

Setting Translation to None lets you use the Option key with keyboard commands, but you won't be able to type characters from the alternate character set. The default setting is Standard, but you're free to change it if you want.

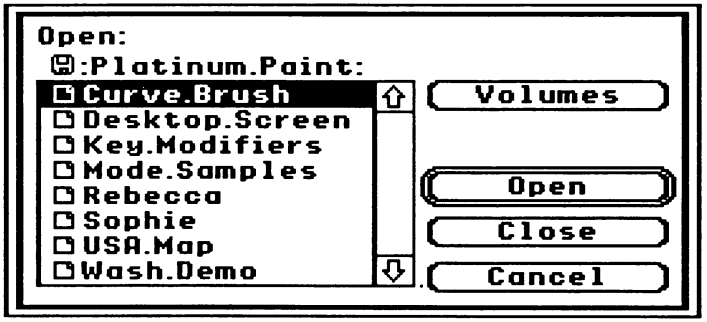
File Menu

New ⌘N

Creates a new Platinum Paint document. The default palette and patterns are used and the drawing area is cleared to white. You can have up to four documents open at once.

Open ⌘O

Opens a Paint document from a disk. Choose a document by clicking on a name and then clicking Open, or by double-clicking the name.



Files are listed alphabetically. You can quickly jump to a group of files by typing the first letter of the filename. In the dialog above, typing an S would move the selection bar down to Sophie.

You can open a folder by selecting it and clicking Open, or by double-clicking its name.

The Volumes button lets you change disks. When you click Volumes, Platinum Paint lists the disk in each drive connected to your IIGS. Select a disk by clicking the disk name and clicking Open, then choose a file or folder from that disk.

The Close button closes the current folder. In the dialog box shown above, the files listed are contained on the disk named Platinum.Paint. You can also close the current folder and return to the previous one by clicking on the folder name above the list box. If you click when just the disk name is shown, the list of disks will be displayed as if you had clicked the Volumes button.

: Holding down the Option key while choosing Open opens the picture into the current window, replacing any picture already there.

Platinum Paint can also open pictures stored in Apple II Hires, Double-Hires, Print Shop, and MacPaint format. See the Import command on page 57.

Close ⌘W

Closes the current window. If you've made changes, Platinum Paint asks you if you want to save it first. Another way to close a window is to click its close box.

: Option-Close closes all open document windows.

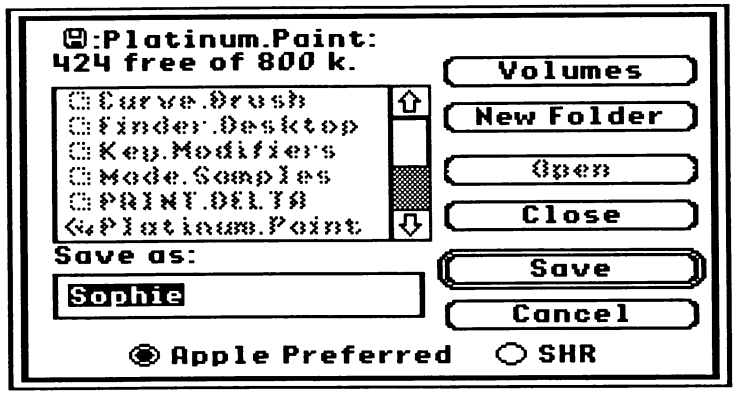
Save ⌘S

Saves the current document. The document is saved on the same disk (or in the same folder) from which it was originally opened.

If you haven't named a new document you're working on, use the Save As command instead. Pressing ⌘S with an untitled document will perform the Save As command automatically.

Save As...

Saves the current document, letting you save it with a different name, on a different disk, or in a different format.



Type the name for your picture in the Save As: box, then click Save.

The Open button is used to open a folder. The Close and Volumes buttons work the same way they do in the Open command on page 54.

The New Folder button lets you create a folder on your disk. You can use folders to help organize your pictures. To create a new folder, type the folder name in the Save As: box, then click New Folder.

The Apple Preferred and SHR radio buttons let you specify the format of the saved picture. Apple Preferred is the default setting, and is the standard format for paint program documents. The SHR setting will let you save the document as an uncompressed Super Hi-Res screen file, for use with programs and desk accessories that require this file type.

Revert

Restores the current document to the version that was last saved. Use this when you've made extensive changes to a picture that Undo can't fix.

Load Brush...

Loads a custom brush from disk and makes it the new custom brush. The current tool changes to the brush tool so you can begin painting with the brush you just loaded.

Save Brush...

Saves the custom brush. This works just like the Save As command, except the custom brush is saved to disk instead of the picture. You can make any selection into a custom brush by using the Brushify command on the Edit menu (described on page 65).

Import...

Lets you import graphics from Apple II HiRes, Double HiRes, Print Shop, or MacPaint. A standard Open File dialog is displayed, similar to the Open command on page 54. There is a pop-up menu at the bottom that gives several choices for the type of graphic to import.

MacPaint

After selecting a MacPaint file to import, a dialog is displayed that's similar to the Show Page dialog. You are shown a full-page view of the MacPaint document, with an outline box showing the part of the MacPaint picture you can import into your Platinum Paint document. Using the mouse, move the box over the part of the picture you want to import, then click Ok or press Return.

The Fix Aspect Ratio option halves the height of the MacPaint picture to maintain the proper aspect ratio. This is most useful in 640 mode; pictures imported in 320 mode don't need this option.

Note: MacPaint pictures must be in ProDOS format. Use Apple File Exchange on your nearest Macintosh to transfer a MacPaint file to a Binary (type $06) or typeless (type $00) file on a ProDOS disk.

Double HiRes and HiRes

After selecting a file to import, a dialog is displayed that looks remarkably similar to the Show Page dialog. You are shown a full-page view of your document. HiRes screens are smaller than Platinum Paint documents, and an outline box indicates the size of the imported screen. Use the mouse to move the box to the desired location in your document, then click Ok. The graphic will be pasted into the document where you moved the box.

The Color check box determines whether the graphic is imported in color or monochrome.

When Use HiRes Palette (or Use Double HiRes Palette) is checked, the document's palette is replaced by the imported graphic's palette so the colors will look right. When it is off, the graphic's colors are remapped to best fit the current palette.

Print Shop and Print Shop GS

When you import a Print Shop or Print Shop GS graphic, the image is placed on the clipboard. Use the Paste command to paste the graphic into your document. If you paste a Print Shop GS graphic, you're given the option of remapping colors in the graphic or in the document to best fit the new palette. See the description of color remapping on page 63.

Note: Print Shop graphics (not Print Shop GS graphics) must be in ProDOS format. If you have Print Shop graphics in DOS 3.3 format, copy them to a ProDOS disk using a conversion program such as Copy II Plus or Apple System Utilities.

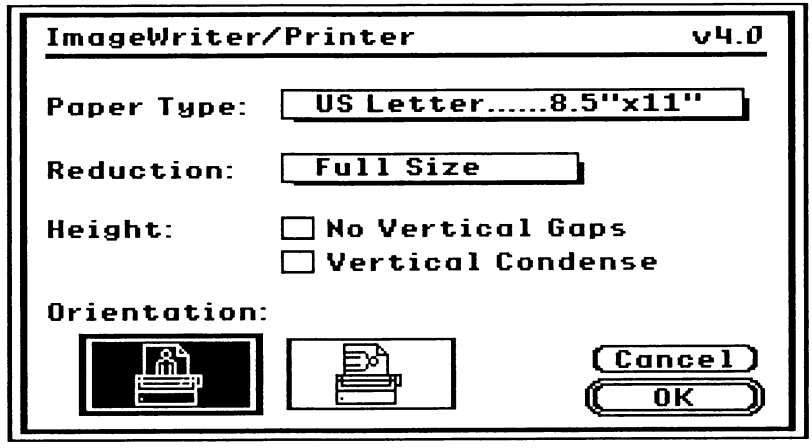
Animate...

Lets you animate a Paintworks animation sequence.

A dialog is displayed, letting you choose the animation you would like to see. Select a sequence and click Open, and the sequence is automatically animated. Click the mouse to stop the animation and return to your document.

Page Setup...

Lets you change printing options like 50% reduction, portrait or landscape orientation, or paper size.



The Reduction option lets you print out the document in its full size or half its normal size, giving slightly better resolution.

Platinum Paint documents are large enough to fill an 8.5" x 11" page with no gaps between pages. If you have drawn on the extreme bottom of the page, the last portion of the drawing may not be printed unless you select No Vertical Gaps.

The Vertical Condense option lets you specify how graphics should look when printed. When you print pictures containing circles or other round objects, turn Vertical Condense off. When printing a picture that contains mostly text, turn it on. The picture will be condensed vertically, which makes text look good, but circles look squashed.

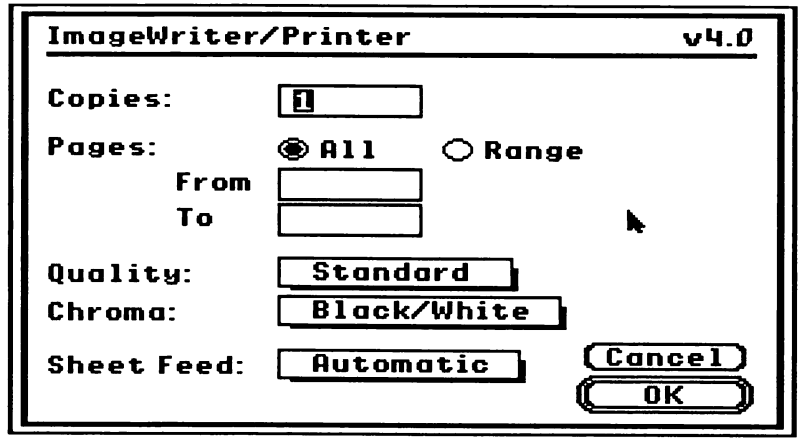
LaserWriter Users
In the LaserWriter's Page Setup dialog box, the Smoothing option smooths bit-mapped graphics so they look more natural, less blocky.

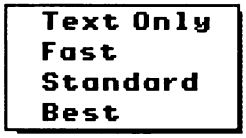
The Font Substitution box isn't used with Platinum Paint, since text is stored as a bit-mapped image in your picture, instead of real text with font attributes (like a word processor stores text).

You can reduce or enlarge the image from 25% to 400% by typing a percentage in the size box.

Print ⌘P

Prints the Paint document. A dialog appears letting you select the number of copies, color printing, and print quality.





Use Fast mode when you want to check the placement of items on the page. The print quality isn't great, but it prints a lot faster than Standard or Best.

Use Standard or Best mode when you want to print your final copy. In Platinum Paint, the print quality and speed are about the same.

The Text Only mode doesn't work with Platinum Paint, since all images (including text) are stored as graphics, not "real" text like a word processor.

Platinum Paint documents are always only one page long, so selecting a range of pages has no effect.

Set the Chroma to Color if you're using a color ribbon in the ImageWriter. The Chroma option can't be set to Color unless a color ribbon is installed.

During printing, pressing ⌘. (Apple-Period) cancels printing and returns you to your document.

LaserWriter Users
There are no print quality or color options in the Print dialog box for the LaserWriter. The other options work as described above for the ImageWriter.

Quits Platinum Paint. All documents are closed. If any of the documents have been changed, you are first asked if you would like to save each changed one.

: Option-Quit saves the clipboard contents in the System folder on your startup disk before quitting. Use this when you plan to paste the contents of the clipboard into another program.

Edit Menu

The Edit menu contains commands that let you copy, erase, and modify selections. You can repeat any command on the Edit menu by using the Again command (Control-A). For example, to make a selection four shades lighter, you would choose the Lighten command, then press Control-A three times.

Undo ⌘Z

Reverses the last change you made, restoring the drawing area to the state it was in before the change was made. If Undo is selected again, you can flip between the last change made and the state of the drawing before the change. Changes made to the whole document cannot be undone.

Cut ⌘X

Cuts the selection to the clipboard, removing it from the document. The selection can then be pasted into another document or even into another program or desk accessory. The previous contents of the clipboard are replaced. When you cut a selection from the document, the selected area is erased with the background color.

Copy ⌘C

Puts a copy of the selection on the clipboard. It works just like Cut, except the selection is not removed from the document.

Paste ⌘V

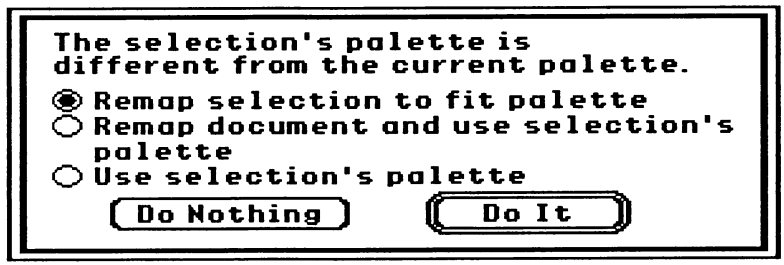
Pastes the contents of the clipboard. The new selection is centered in the window.

: If the selection you paste is larger than the window, it will be cropped on the edges to the size of the window. You can hold down the Option key when pasting to resize the selection to fit inside the window.

: If an area is already selected on the screen, and you hold down the Option key when pasting, the clipboard image is resized to fit the dimensions of the selection. (Normally, the clipboard image you paste simply replaces the selection.)

Color Remapping

If the new selection's palette is different from the current palette, the following dialog appears:



When the selection's palette is different from the document's palette, it won't look right. Platinum Paint provides color remapping to make the selection fit in with its new environment, or to make the environment fit in with the new selection.

Color remapping looks at each color in the original palette, and picks the best matching color in the new palette. Areas in the selection or document are recolored with the best matching colors from the new palette. This feature makes an image fit a different palette, and still maintain its original coloration, assuming there are enough closely matching colors in both palettes.

Remap selection to fit palette
Remaps the selection to fit the current palette. If the selection's palette doesn't match the current palette closely enough, remapping may not help. If you're not sure what to do, choose this option and click Do It.

Remap document and use selection's palette
This option lets you remap colors in the document to best fit the selection's palette, and changes the document's palette to that of the selection.

Use selection's palette
The document's palette becomes the selection's palette, but no remapping takes place.

Select one of the three remapping methods and click Do It. If you want to continue to use the document's palette without remapping colors in either the selection or document, click Do Nothing instead.

You can quickly copy a custom palette from one document into a new document, replacing the default system palette. To do so, copy any selection from the old document to the clipboard, then paste the selection in the new document. When the Remap Colors dialog (above) appears, choose "Use selection's palette" and click Do It. Press Clear to remove the selection, if desired. The new document now has the same palette as the original document.

Clear **Delete**

Clears the selection to the background color. You can also use the Clear or Delete keys.

Brush Palette

Changes the current palette to the custom brush's palette instead of the document's palette. This change is not permanent; you can change back to the document's original palette by selecting Brush Palette again.

Remap Brush

Remaps all the colors in the custom brush to best fit the colors in the document's palette.

Remap Doc

Remaps all the colors in the document to best fit the custom brush's palette.

Brushify ⌘,
(Apple-Comma)

Changes the selection into the custom brush. The selection is cut from the document, and the current tool changes to the Brush tool.

You can save the custom brush to disk using the Save Brush command on the File menu (see page 57).

Invert N

Reverses all the colors in the selection or brush. This is like flipping the palette upside down. This is most useful with black and white or grayscale pictures to see the negative of a picture.

Lighten

Lightens the selection or brush by shifting all the colors in the current range up one. Colors in the selection that are not in the current range are not affected. If there are no colors in the current range, all colors will be shifted. Lighten requires the range to be ordered from darkest to lightest. This is most useful with the built-in grayscale palette and palettes containing several gradients of the same hue.

Darken

Darkens the selection or brush by shifting all the colors in the current range down one. Colors in the selection that are not in the current range are not affected. If there are no colors in the current range, all colors will be shifted. Darken requires the range to be ordered from darkest to lightest. Like the Lighten command, this is most useful with the built-in grayscale palette and palettes containing several gradients of the same hue.

Shade

Shade takes the hue of the colors in the selection and gives them the shade, or brightness, of the pen color. For example, painting over dark green with a light blue pen color results in a light green. Shade works best with a carefully designed palette with several gradients of color.

Wash

Wash takes the shade, or brightness, of the colors in the selection and gives them the hue of the pen color. For example, painting over dark gray with a bright red pen color results in dark red. This is excellent for colorizing grayscale (or scanned) images. Wash works best with a carefully designed palette with several gradients of color. See the example "Colorizing Grayscale Images" on page 24 for an example of Wash.

Smooth

Smooths the edges of the colors in the selection. Smooth has the effect of blurring the image. It's excellent for smoothing out high-contrast areas, or creating more subtle, lifelike shading.

Remove Color <

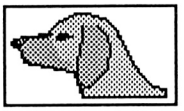
Lets you remove areas in the selection or brush that are a certain color. The cursor changes to the color picker cursor. If the info bar is turned on, the color underneath the color picker is shown on the left. When the cursor is over the color you want to remove, click the button. The selection is redrawn with holes where the color was.

Replace Color >

Lets you change one color in the selection or brush to another color, kind of like Find and Replace in a word processor. The cursor changes to the color picker cursor. When the cursor is over the color you want to replace, click the button, then move the cursor over the new color and click again. The selection is redrawn with the color changes. Turning the info bar on makes it easy to see what color is underneath the color picker. Both the Find and Replace colors are displayed.

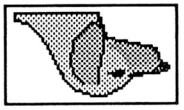
Flip Horiz X

Flips the selection or brush from left to right.



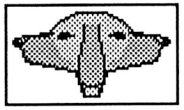
Flip Vert Y

Flips the selection or brush from top to bottom.



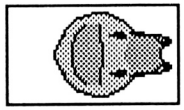
Mirror Horiz

Mirrors the left half of the selection or brush onto the right half.



Mirror Vert

Mirrors the top half of the selection or brush onto the bottom half.



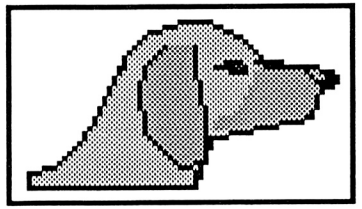
Halve d

Halves the size of the selection or brush.

Double D

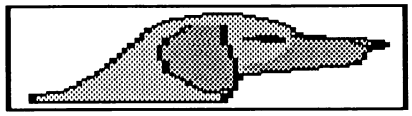
(Shift-D)

Doubles the size of the selection or brush.

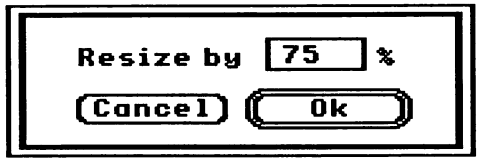


Stretch

Stretches the selection or brush. Handles appear on the selection. Click on a handle and drag it to the size you want. You can stretch the box as many times as you want. Clicking outside the selection or its handles makes the stretch permanent (at least until you choose Undo).



option: If you hold down the Option key and choose Stretch, the Resize dialog appears. Type the percentage to reduce or enlarge the selection by and click Ok.



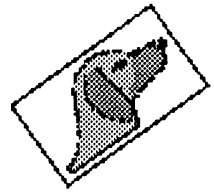
Slant

Slants the selection or brush. Handles appear on the selection. Grab a handle and drag the box in the direction you want to slant the image. The direction you first move the mouse after clicking on a handle is the direction the selection will be slanted, just like when constraining the pencil. For example, if you first move the mouse up, then the image is slanted vertically, otherwise it is slanted horizontally.

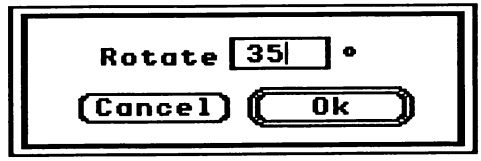
When you get the effect you want, click outside the selection or its handles to make the Slant permanent (at least until you choose Undo).

Rotate

Rotates the selection or brush by any angle. Handles appear on the selection. Grab a handle and drag the box to the angle you want, and release the button to see the rotated selection. If the Info Bar and Coordinates are on, the angle is shown in the info bar.

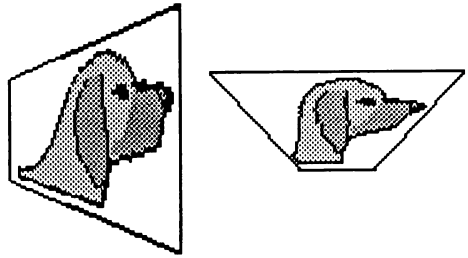


option: When you hold down the Option key and choose Rotate, the Rotate dialog appears. Enter the degree of rotation and click Ok.



Perspective

Gives the selection or brush a perspective effect. Handles appear on the selection. Drag a handle and distort the selection in the direction you want. The direction you first move the mouse after clicking on a handle is the direction the selection will be distorted. When you get the perspective effect you want, click outside the selection or its handles to make the effect permanent.



Cast Shadow @

Casts a shadow of the selection or brush under the selection or brush, using the current shadow color and offset. See the description of the Shadows... dialog box on page 81. If selected with a custom brush, Platinum Paint first allows you to position the brush before placing the shadow.

Pickup

This command picks up only the image underneath the selection while keeping its shape. For example, make a round selection by selecting an oval with the lasso. Then move the selection over a smaller object that fits inside the oval, and choose Pickup. The selection now contains the image underneath it, but in the original oval shape. The image underneath the selection is not affected by this command.

Collapse K

This command collapses the marquee around the object in the selection or brush image. The object then appears as if you had selected it with the lasso instead of the marquee. Think "shrink to fit."

Misc Menu

Dither Lock ⌘D

Toggles the Dither Lock. This is useful only in 640 mode. Dither Lock works like a mini-grid that keeps all drawing on even coordinates so dithered colors look right. For instance, if you drag a marquee selection with the Dither Lock off, the colors in the selection seem to change every time you move it horizontally. Turn Dither Lock on to prevent that effect.

See also the discussion of dithering in 640 mode on page 90.

Center

Toggles centered shapes. Boxes, round boxes, and ovals are drawn from the center instead of the corner. The center of the shape is where you first click the button.

Connect Brush C

Toggles connected brushes. When this is on, brush strokes are connected with lines instead of leaving gaps. This is like dragging the brush on the paper instead of dabbing it.

Off *On*

Grid g

Toggles the grid. When drawing with the grid on, all drawing is aligned to the grid points. The grid works with all the shapes (except the freehand shape), brushes, pencil, and text. The eraser and lasso tools aren't affected by the grid.

Use the Grid Size command (Shift-G) to adjust the size of the grid. The Grid Size dialog box is described on page 82.

FatBits ⌘F

Zooms into or out of FatBits mode. FatBits are a 4x blowup of the document, useful for detail work. To zoom in on a particular area, Apple-click the pencil on the spot you want to see.

There are four ways to turn FatBits on and off:

- Select FatBits from the Misc menu.
- Press ⌘F.
- Double-click the pencil icon.
- Apple-click the pencil on the spot you want to zoom in on.

You can also get out of FatBits by clicking the pencil in the normal view area in the upper left of the window.

All tools function normally in FatBits mode except for the eraser, which erases a smaller path than in normal viewing mode.

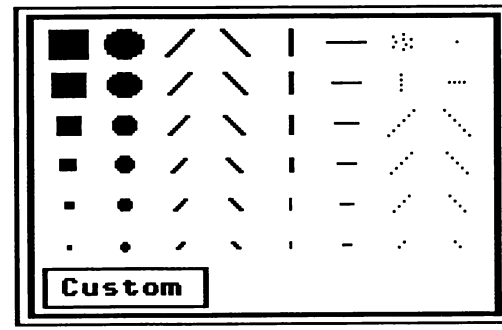
: When Dither Lock is on, FatBits enlarges each dithered pixel (similar to 320 mode FatBits). When it's off, each individual pixel is enlarged. You can toggle Dither Lock on and off while editing in FatBits.

Cycle Colors Tab

Toggles color cycling. See the example "Animation with Color Cycling" on page 26 and the Fill/Range dialog on page 74.

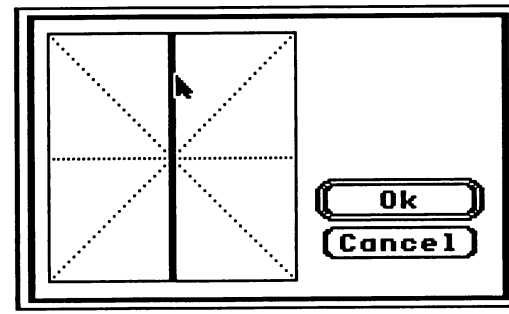
Brushes... ⌘;
(Apple-Semicolon)

Lets you change the brush shape. Click on the desired brush shape and the dialog disappears. If you decide you don't want to change the brush shape, just click outside the dialog box. You can hold down the Option key to see what the custom brush looks like. You can also get this dialog by double-clicking the Brush tool.



Brush Mirrors... ⌘|
(Apple-Vertical Bar)

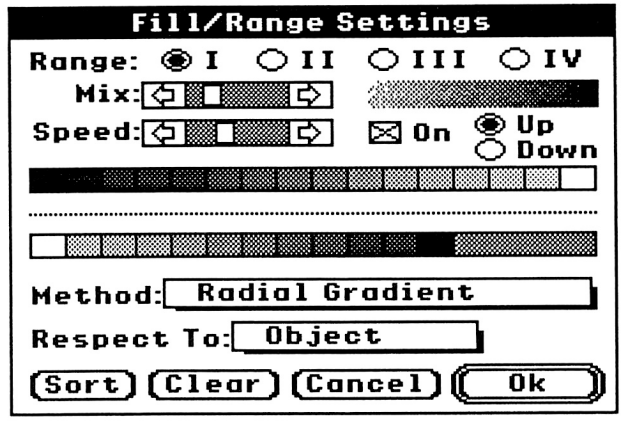
Lets you turn the brush mirrors on and off. Clicking on a line toggles mirroring on that axis. Click in the center to toggle them all on or off.

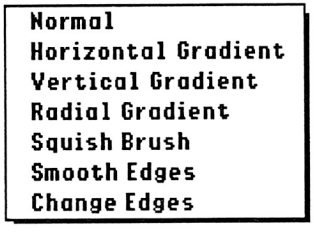


When using the brush with mirrors turned on, each stroke is mirrored on the opposite side of the mirror line. (Remember those ink-blot tests from Kindergarten?)

Fill/Range... F
(Shift-F)

Lets you set the fill method, ranges, cycling speed and direction. You can also get this dialog by double-clicking the paint bucket or range icons. Each of the controls are described below.



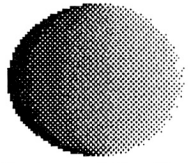


Method Menu

The Method pop-up menu lets you specify how you want the paint bucket to work.

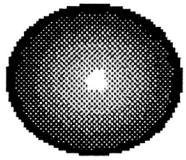
Normal
Fills normally, using the current pen color or pattern.

Horizontal Gradient
Gradient fills from left to right, using the current range.



Horizontal Gradient

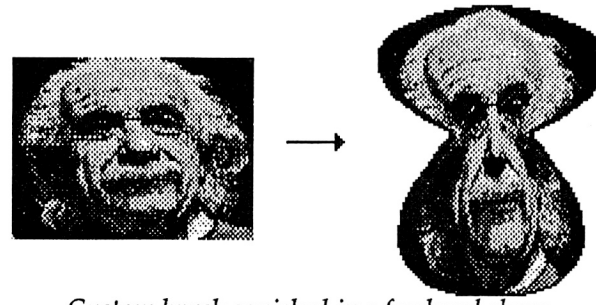
Vertical Gradient
Gradient fills from top to bottom, using the current range.



Radial Gradient

Radial Gradient
Gradient fills from the center of the shape outward, using the current range.

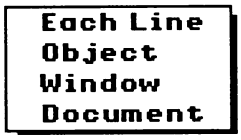
Squish Brush
Squishes the current brush to fit the shape being filled. This fill method can be used with any of the built in brush shapes, but is most useful with a custom brush.



Custom brush squished in a freehand shape

Smooth Edges
Smooths the inside edges of the filled shape.

Change Edges
Changes the inside edges of the filled shape to the current color or pattern.



Respect To Menu

The Respect To: pop-up menu lets you specify gradient filling with respect to each horizontal line, the object, the window, or the whole document.

Each Line
The gradient will be adjusted to fit the length of each horizontal line being filled. If you gradient fill a circle, the gradient will look curved. Radial gradient fill is not affected by this option.

Object
The gradient is stretched to fit the size of the object. The gradient for every line is adjusted to fit the longest line in the object.

Window
The gradient for every line is adjusted to fit the size of the window. Only the colors in the range that would appear in the object if the whole window were filled are used.

Document
The gradient for every line is adjusted to fit the whole document. Only the colors in the range that would appear in the object if the whole document were filled are used. This can be useful for gradient-filling a sunset in several parts that aren't all visible in the same window space.

Editing a Range

The top color bar is the palette of all the colors. The bottom color bar is the range list for the current range. To add a color to the range, click on the palette (top) and the color is placed on the end of the range list. To rearrange the colors in the range, click on the color in the range palette and drag it where you want it inserted. If you drag it outside the range list and release the button, the color is removed from the range.

To make ranges work best with the other tools (the brush, airbrush and paint bucket), order the colors in the range from darkest to lightest, left to right, using the Sort button.

Sort
The Sort button sorts the colors in the range from darkest to lightest. Hold down the Option key when clicking Sort to sort from lightest to darkest.

Clear
The Clear button clears the current range. Hold down the Option key when clicking Clear to set the current range to all the colors in the palette.

Mix
The Mix scroll bar lets you change the amount of scattering used when gradient filling. Click on the left arrow for less scatter, or the right arrow for more scatter.

I - II - III - IV
The I, II, III, and IV radio buttons let you change the current range to be edited.

Color Cycling

You can create animated effects using Platinum Paint's color cycling feature. Color cycling is a technique used to simulate animation. Cycling uses the ranges of colors you define in the Fill/Range dialog box.

Color cycling is accomplished by changing the order of the colors in the palette colors according to the order of the colors in a range. A color in the palette takes on the color of its next neighbor (when cycling up) or previous neighbor (when cycling down) in the range.

To see how this animation is done, open the file *Radar* on the Platinum Paint disk. Press ⌘-Space Bar to go to full screen mode, then press the Tab key to turn the color cycling on and off. See the example "Animation with Color Cycling" on page 26 for a description of how this animation was created.

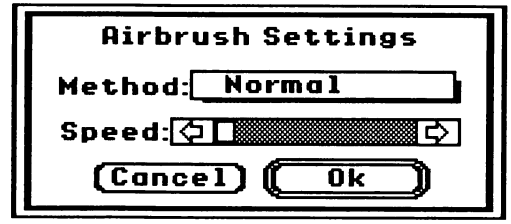
Speed
The Speed scroll bar lets you change how fast the colors are cycled. The Tab key toggles color cycling so you can test the speed, range, and direction.

Up / Down
The Up radio button makes the colors cycle from low to high (forward, color 1-> color 16), and the Down radio button makes the colors cycle from high to low (backward, color 16 -> color 1).

On
The On check box lets you turn color cycling on or off for each range. This is useful for testing how colors cycle in one particular range without cycling all the ranges. For instance, to cycle just range II, check the On box for range II and uncheck it for ranges I, III and IV.

Airbrush... ⌘*

Lets you change the way the airbrush works. The Speed scroll bar lets you specify how fast the airbrush should spray. The left side is the slowest, and the right side is the fastest.



To change the nozzle size, hold down the Apple key and the mouse button, dragging the cursor down and to the right until the nozzle is the size you want.

Method Menu

This pop-up menu lets you specify the method the airbrush will use.

Normal
Normal spray paint using the current pen color or pattern.

Mix
Randomly mixes up the area under the nozzle.

Lighter
Sprays using the current range, from the first color in the range to the last color in the range. The longer an area is sprayed, the lighter it gets (assuming the range has been sorted from darkest to lightest).

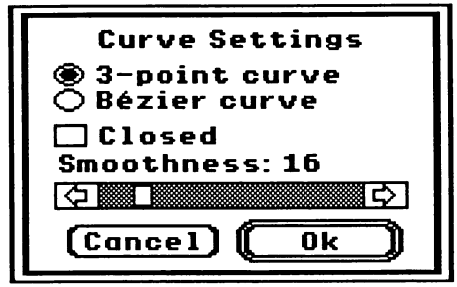
Darker
Sprays using the current range, from the last color in the range to the first color in the range. The longer an area is sprayed, the darker it gets (assuming the range has been sorted from darkest to lightest).

Random
Sprays with a random color from the current range.

Brush
Sprays with the current brush shape and method, in the current drawing mode.

Curves... (')

The Curve Settings dialog appears, letting you change the curve type and coarseness.



3-point curve
This kind of curve has two end points and one control point.

Bézier curve
This type of curve has four control points and can be edited before it is drawn.

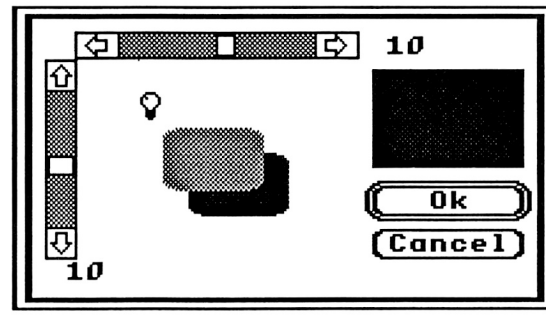
Closed
The Closed check box lets you specify whether the curve is closed off or not (by drawing a line back to the starting point).

Smoothness
The Smoothness scroll bar lets you specify how fine to draw the curve. The more points that are used to draw the curve, the finer the curve will look.

Use a Smoothness of 2 points to draw triangles.

Shadows... ⌘@

A dialog appears which lets you specify the shadow offset and color.

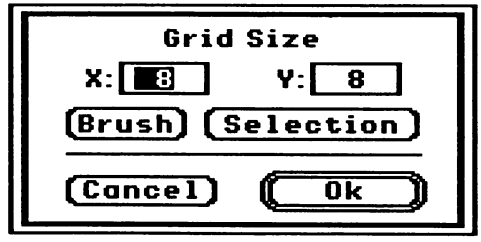


In the center of the dialog is a sample of the current shadow settings. Moving the cursor inside the sample area changes the cursor to a light bulb. When you press the mouse button and the cursor is the light bulb, you can change the shadow offset as if light were shining from the light bulb. You can also use the scroll bars if you want to set an exact shadow offset.

Clicking on the color box near the right side of the dialog brings up the familiar color menu, letting you select the shadow color or pattern.

Grid Size... ⌘G

A dialog appears, letting you change the grid size.



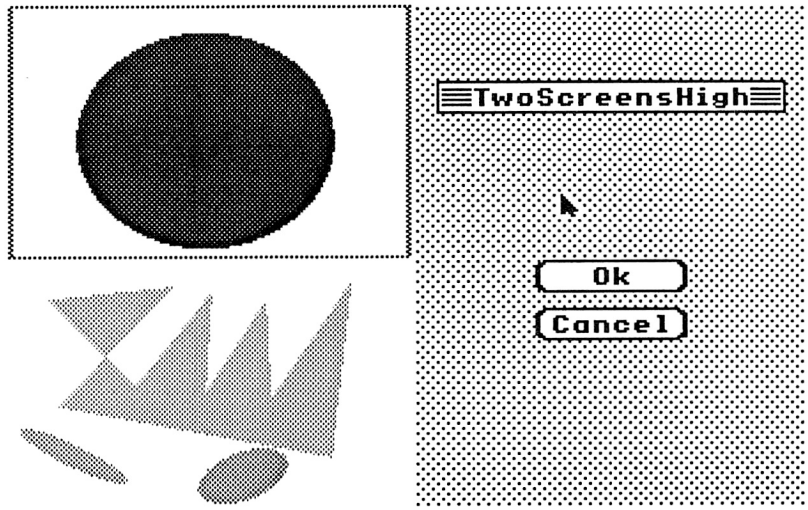
The X number is the size of the grid horizontally, and the Y number is the size of the grid vertically. To type in a new grid size, click on the number you want to change and then type the number.

The Brush button enters the size of the current brush shape. This is useful for tiling with a custom brush. To create a tiled background with the custom brush, click Brush and Ok, then turn the grid on using the Grid command on the Misc menu. As you drag the brush around the screen, the image stays aligned to grid points, creating a tiled pattern. Brushing with this technique is similar to brushing with a pattern, except the pattern can be any size you want.

The Selection button enters the size of the current selection, also useful for tiling as described above.

Show Page... ⌘=

Use this to get an idea of what the whole document looks like. A dialog appears, with a 50% reduction view of the whole document.

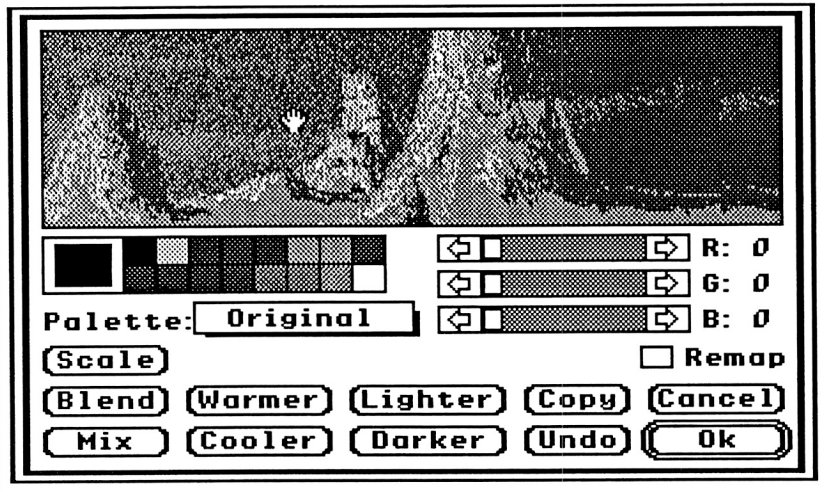


A box outline shows the portion of the document visible in the window. You can drag the box to change the current working area, then click Ok to return to normal viewing mode.

You can also get this dialog by double-clicking the hand tool.

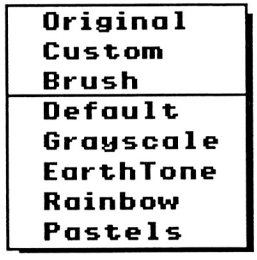
Palette... ⌘E

Lets you change colors in the palette or use one of the built-in palettes. You can also get this dialog by Option-clicking the color selector in the tool window.



The top part of the window shows part of the document. Dragging the cursor inside that window moves the document, just like the hand tool.

Holding down the Option key inside the window flashes the color under the cursor. Apple-clicking on a color makes that color the current color to be edited.



Palette Menu

The easiest way to set up a palette is to start with one of the built-in palettes. Just click on the *Palette* pop-up menu and select a palette. Then you can use it as it is, or tweak it to suit your fancy. Platinum Paint's built-in palettes are described below.

Original
The palette the document was using when this dialog was opened. This command lets you revert to the document's original palette in case you edit it and mess it up.

Custom
The palette you've been editing since you opened this dialog. Use this if you switch to one of the built-in palettes, then want to go back to the original palette.

Brush
The custom brush's palette.

Default
The default system palette. This is the palette used when a new document is opened.

Grayscale
All grays, from black to white.

EarthTone
Some earthy colors.

Rainbow
Some bright colors from every part of the rainbow.

Pastels
A palette of light pinks, yellows, blues, etc.

Editing Colors

To select a color to edit, click on the color you want on the palette. Then you can use the scroll bars to adjust the color, or some of the buttons at the bottom of the dialog (described on page 87).

Colors can be edited by two methods: Red-Green-Blue, or Hue-Saturation-Value. The scroll bars are titled either *R*, *G*, and *B* or *H*, *S*, and *V*. To change the color system used for editing colors, just click on one of these letters.

Using RGB
Televisions and computer monitors make colors by combining varying amounts of red, green, and blue (RGB). Black is the absence of these colors; white is the equal presence of these primary colors. The RGB color system could be said to be the computer's "native" color system.

The R, G, and B scroll bars control the amount of red, green, and blue in the color. For instance, using the R scroll bar, lower values mean less red, while higher values mean more red; zero means no red, while 15 is most red. The G and B scroll bars control the amount of green and blue in the color, respectively, and work just like the R scroll bar.

Using HSV
Another color system is the Hue, Saturation, and Value system (HSV), which breaks down colors into three parts.

Hue is the first component. Think of the hue as being circular, starting at red (with a hue number of 0) and passing through yellow to green (84), through cyan to blue (168), through magenta and back to red. The hue number is just a position in the color spectrum.

Saturation is the intensity or vividness of the hue. Higher saturation numbers result in more vivid colors; lower saturation numbers result in pale, pastel colors. A color with maximum saturation (255) is most pure; a color with minimum saturation (0) has the least amount of hue, resulting in a shade of gray.

Value is the brightness or lightness of a color. Low value colors look dark, while high value colors look bright.

The H, S, and V scroll bars control the hue, saturation, and value components, and can range from 0 to 255.

Sample Color Values

Color	Red	Green	Blue	Hue	Sat.	Value
black	0	0	0	0	0	0
pure red	15	0	0	0	255	255
pure green	0	15	0	84	255	255
pure blue	0	0	15	168	255	255
cyan	0	15	15	126	255	255
magenta	15	0	15	215	255	255
yellow	15	15	0	42	255	255
brown	8	4	1	18	224	136
teal	0	10	10	126	255	170
peach	14	10	8	13	110	238
pastel purple	13	12	15	181	51	255
pastel yellow	15	15	9	42	102	255
pastel green	11	15	12	94	68	255
gold	15	12	5	24	171	255
light gray	7	7	7	255	0	119
white	15	15	15	255	0	255

Grays are made up of equal amounts of red, green, and blue.

Undo ⌘Z
Undoes the last change made to the color being edited.

Copy ⌘C
Duplicates a color. To use Copy, click Copy. On the color palette, click on the color you want to copy, and then click on the color you want to copy to. The second color is replaced with the first color.

Lighter ⌘L
Makes the color lighter by adding one to each red, green, and blue component.

Darker ⌘D
Makes the color darker by subtracting one from each red, green, and blue component.

Warmer
Makes the color warmer by adding more red.

Cooler
Makes the color cooler by decreasing the amount of red.

Blend ⌘B
A smooth blend from one color to another is made. The more colors in the blend range, the smoother the blend will look.

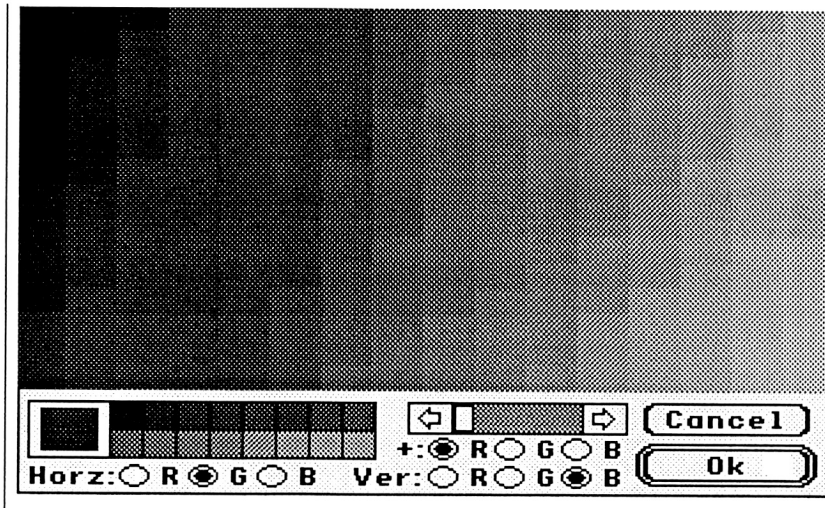
To use Blend, click Blend, then click on the color to blend from, and then on the color to blend to.

Mix
Mixes two colors together by averaging their RGB or HSV values, depending which color system is in use. To use Mix, click Mix, then click on the first color to mix, then click on the second color. The current color becomes the average of the two colors mixed.

Remap
If the Remap option is on, the document is remapped to fit the new palette when you're done editing (when you click the Ok button). Otherwise, colors in the document are simply replaced with the new palette colors and no remapping is done.

Color Scale

The scale button lets you pick colors from a scale of 256 colors displayed all at once. This is easier than trying to mix a new color; instead, you can just click on a color on the screen. There are 16 "pages" of 256 colors, each of which can be accessed with a scroll bar.



The top part of the window shows a smooth scale of 256 colors. The color scale is three dimensional: the horizontal color component (red, green or blue) gets increasingly brighter from left to right; the vertical color component gets increasingly brighter from top to bottom; while the remaining color component (the additive) gets added evenly to all the colors on the screen.

The additive scroll bar controls the amount of the additive color being added to the colors on the screen. For example, if the additive color is blue, clicking on the right arrow of the scroll bar increases the amount of blue being added to the screen.

An inverse box on the color scale shows the position of the current color in the scale.

To change the color being edited, click on a color in the palette.

To select a color, simply click on the color you want. If you don't see a color you like, click repeatedly on the additive scroll bar until you find one you do like.

You can change the horizontal or vertical components by clicking on one of the R, G, or B buttons next to their respective titles. You can't change the additive (+:) color component; it is automatically set to the color component not used by Horz: and Ver:. For example, if Horz: is blue and Ver: is red, then +: must be green. Avoid setting Horz: and Ver: to the same color component, as this looks unsightly and is not very useful.

Experiment with changing the color arrangement on the screen. Use blue for Horz: and red for Ver: for a screenful of hot colors, or blue and green for cool colors.

Use Dithering (640 Mode Only)

When this option is off, a four color, non-dithered palette will be used. When this option is on, the palette is set up for dithering.

It is not necessary to understand the following explanation of dithering to use Platinum Paint. However, an understanding of dithering will help you get the most out of 640 mode.

Technically, the Apple IIGS is only able to display four "true" colors in 640 mode. That is, each 640 mode pixel can be one of only four colors. With a technique called "dithering," many more colors can be simulated.

Dithering is a technique where two colors are placed closely enough to each other so that the eye sees them as one unit whose color is the average of the two adjacent colors. For instance, a black pixel next to a white pixel looks like one gray pixel; a blue and red pair looks like a purple pixel; yellow and red look like orange. Newspapers, magazines, and even this manual use a similar technique to show grays and colors.

Platinum Paint implements dithering by treating each even-odd pair of pixels as one dithered pixel. Even and odd pixels have their own separate "minipalettes" of four colors. Thus, a dithered pixel can be one of 16 colors, since even and odd pixels each have four possible colors (4 x 4 = 16). Notice that since it takes two pixels to make one dithered pixel, horizontal resolution is cut in half, to an effective resolution of 320 dithered pixels.

In order to still be able to display 640 mode text, the default palette is set up so that any pixel can be black or white. The minipalette for even pixels is black, red, green, and white; for odd pixels it is black, blue, yellow, and white. Since both even and odd pixels can be black or white, we can still draw with the fine resolution of 640 pixels, as long as we draw in black or white.

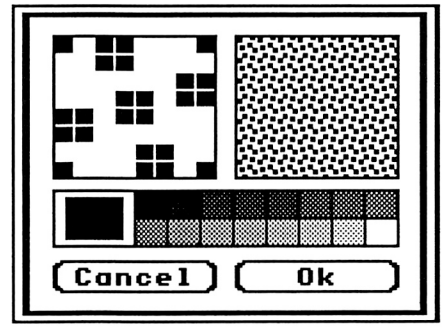
In summary, dithering combines two four color pixels to make one 16 color pixel. Resolution is 640 pixels wide if drawing in black or white, but only 320 pixels if drawing with a dithered color.

Sample Dithered Colors

Even	Odd	Dithered
black	black	black
black	blue	dark blue
black	yellow	gold
black	white	gray
red	black	dark red
red	blue	violet
red	yellow	orange
red	white	pink
green	black	dark green
green	blue	blue-green
green	yellow	yellow-green
green	white	pastel green
white	black	gray
white	blue	pastel blue
white	yellow	pastel yellow
white	white	white

Patterns... ⌘%

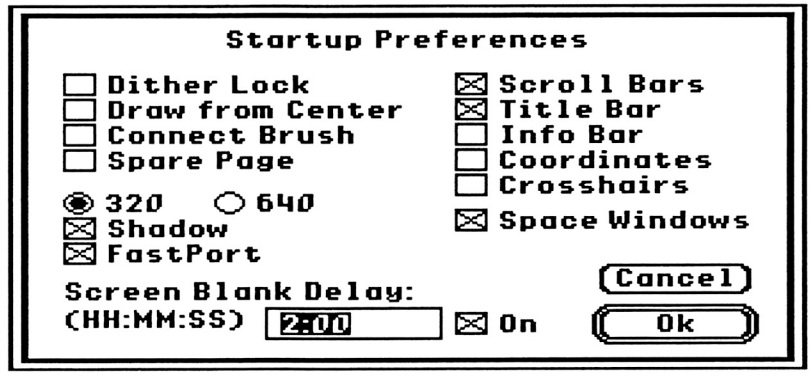
Lets you change existing patterns or make your own. First, set the pen color to the pattern you want to edit, then choose the Patterns command.



Click on the palette to select a new drawing color. You can click on the FatBits area to draw in the current color. Click Ok when you're done editing the pattern, or click Cancel to leave the pattern the same.

Preferences...

Lets you set some startup preferences. You can change the status of scroll bars, info bar, crosshairs, coordinates, centered objects, 320 or 640 mode, etc. The new settings take effect the next time Platinum Paint is started, except for Space Windows and Screen Blank Delay, which take effect immediately.



When Space Windows is on, Clean Up or Stack Up leaves some space between windows. Turn it off to maximize screen space.

For maximum drawing space, turn off the Title Bar, Info Bar, Scroll Bars, and Space Windows.

Dither Lock, Draw from Center, and Connect Brush let you set the default for these items on the Misc menu. Likewise, Scroll Bars, Title Bar, Info Bar, Coordinates, and Crosshairs let you set the defaults for each item on the Window menu.

The Screen Blank Delay box lets you set how long Platinum Paint should wait before blanking the screen, to prevent screen "burn-in." When the mouse and keyboard are inactive for the set amount of time, the screen is blanked. Moving the mouse or pressing a key restores the screen. You can turn the screen blanker off by unchecking the On box next to the time.

The Shadow check box lets you decide if you want to "shadow the screen" (a kind of buffering). Doing this increases all drawing speed from 8-20%, but costs you 32K of memory. It's your choice.

When FastPort is on, some drawing operations will benefit from a 10-30% speed increase, especially noticeable with the curve tool. This is an option, and not always automatically used, because at the time of publication there was a problem in Apple's FastPort routine. (When pasting pictures from object-oriented programs such as BeagleDraw, pattern changes aren't noticed, so the pasted picture looks monochrome.)

Your preferences are stored in a file called *Paint.Config* on your Platinum Paint disk.

If you launched Platinum Paint from an AppleShare server, the *Paint.Config* file is stored in your user folder on the server volume, instead of the folder Paint resides in.

Window Menu

Title Bar T

Toggles the title bar on and off.

Info Bar I

Toggles the info bar on and off. Coordinates are displayed in the info bar, so turn it on when you want coordinates.

Scroll Bars S

Toggles the scroll bars on and off.

Coordinates #

Toggles coordinates on and off. The info bar must be on to see the coordinates.

Crosshairs °+

Toggles the crosshairs on and off. The crosshairs are great for aligning one object with another on the screen. Turn them on when you need to put the cursor right on the horizontal or vertical edge of an object.

320 / 640 Mode

Switches to the other screen mode. The picture's original palette and patterns are kept until either one is edited. When the picture is saved, however, it is saved in the current mode with the current colors.

For instance, if you created a 320 mode picture and then switched to 640 mode, Platinum Paint still remembers the original 320 mode palette and patterns. But as soon as you edit the palette in 640 mode, or save the picture, the picture becomes a 640 mode picture and the 320 palette is gone. The patterns are still intact, but since they are 320 mode patterns they won't look right in 640 mode.

: You can have Platinum Paint start up in the other screen mode by holding down the Option key as the program loads.

Hide Document

Hides the current document. Use this to unclutter the desktop, for example, if you want more screen space to use a desk accessory. The window is still alive; to redisplay it, choose it by name from the list at the bottom of the Window menu.

Hide Tools ⌘H

Hides the tool window, freeing up more screen space.

Full Screen
(Apple-Space Bar)

Press ⌘-Space Bar to zoom into full screen mode. To zoom back, press ⌘-Space Bar again, or press ⌘K to clean up. Holding down the Option key while selecting Full Screen leaves the menu bar on the screen.

Clean Up ⌘K

Cleans up the screen by moving the tool window to its usual position and tiling all open Paint windows. You can use this to get out of full screen mode, or just when things get too cluttered.

option: Option-Clean Up leaves no margin between windows. This is like temporarily turning Space Windows off. See the Preferences dialog on page 93 for a description of the Space Windows option.

Stack Up

Cleans up the screen by moving the tool window to its usual position and stacking all open Paint windows. You can use this to get out of full screen mode, or just when things get too cluttered.

All open windows
(⌘1, ⌘2, ⌘3 or ⌘4)

This is a list of all open windows. Choosing one of these items makes that document the current document.

Mode Menu

The Mode menu lets you change the way the brush works. The best way to understand these modes is to experiment.

The first nine commands, those that control the *brush method*, are accessible by using the numeric keys on the main part of the keyboard. The second group of commands, those that control the *drawing mode* are accessible by using the keys on the numeric keypad to the right of the main keyboard.

: To make the shape and text tools use the selected drawing mode (instead of Copy), hold down the Apple key when you begin drawing.

The drawing mode only affects the brush when using the Normal, Matte, Smear, Slide and Cycle methods.

Brush Methods

Normal 1

This is the normal brush method. This method uses the brush's shape but not its coloring; instead, the current pen color or pattern is used.

Matte 2

Matte method uses the brush's image and shape as it was originally created. Use this method when you're painting with a custom brush.

Smear 3

Smears the area under the brush. This is like running your brush across wet paint. The smear on the right side of this curve was done with a round brush, Smear method, and Copy mode. The smear on the left was done with Blend mode instead of Copy.

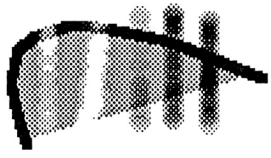
Use Smear with Connect Brush turned off. This makes smearing look more natural.

Try using Smear with Blend mode turned on. This smooths the effects of the smear, giving subtle shading and a more natural, less computerish look, as shown on the left of this curve.

Slide 4

Slide uses the area under the brush when the mouse is first clicked as the brush's image. This has the effect of dabbing your brush on wet paint and smearing it all over the paper, except the paint on your brush never rubs off (at least not until you let go of the mouse button). It works similar to the Pickup command, except it only lasts until the button is released. In this example, a round brush is slid across the edge of the curve.

Charcoal 5



Charcoal makes the area under the brush darker every time you pass over an area. The more times you brush over an area, the darker it gets. It works by shifting all the colors in the current range down one. Colors under the brush that are not in the current range are not affected. If there are no colors in the current range, all colors will be shifted. Charcoal requires the range to be ordered from darkest to lightest. To get a true charcoal effect, make a range with several different shades of gray. For best results, use Charcoal with Connect Brush turned off.

option: Holding down the Option key when you start brushing uses white "charcoal", making the area lighter instead of darker. Normal charcoal is shown on the right, white charcoal on the left.

Shade 6

Shade takes the hue of the color under the brush and gives it the shade, or brightness, of the pen color. For instance, painting over dark green with a light blue pen color results in a light green. Shade works best when the palette has at least two ranges of colors with similar hue and brightness values.

Wash 7

Wash takes the shade, or brightness, of the color under the brush and gives it the hue of the pen color. For instance, painting over dark gray with a bright red pen color results in dark red. This is excellent for colorizing grayscale or scanned images. Wash works best when the palette has at least two ranges of colors with similar hue and brightness values. See the example "Colorizing Grayscale Images" on page 24 for a demonstration.

Smooth 8

Smooths the edges of the area under the brush. Smooth has the effect of blurring the picture. It's excellent for smoothing out high-contrast areas, or creating more subtle, lifelike shading.

For best results, use Smooth with Connect Brush off.

Cycle 9

Draws the brush in each of the colors in the current range. This is different from Color Cycling in the Misc menu. Each time you move the brush, a different color from the range is laid down.

Drawing Modes

It is only necessary to understand two important drawing modes, Copy and Blend. It is *not* necessary to understand the other three drawing modes to use Platinum Paint effectively. Useful applications of some of these modes may not be obvious. These options are provided because the Apple IIGS QuickDraw routines provide them. The best way to understand these modes is to experiment.

The drawing mode affects the way the paint is put on the document. Paint can be laid over or combined with other paint. The drawing mode is used by all the tools except the paint bucket, airbrush, pencil, and eraser.

Copy 0
(Keypad 0)

Copy mode is the normal way of painting; it "copies" new paint right over the top of old paint without mixing it.

OR 1
(Keypad 1)

The OR mode overlays the source image (or pen color) on black portions of the document, but not on white areas. Results are unpredictable when drawing over colored areas.

XOR 2
(Keypad 2)

The XOR mode inverts the document where white is being painted. Using XOR mode with a pen color other than white produces unpredictable results.

BIC 3
(Keypad 3)

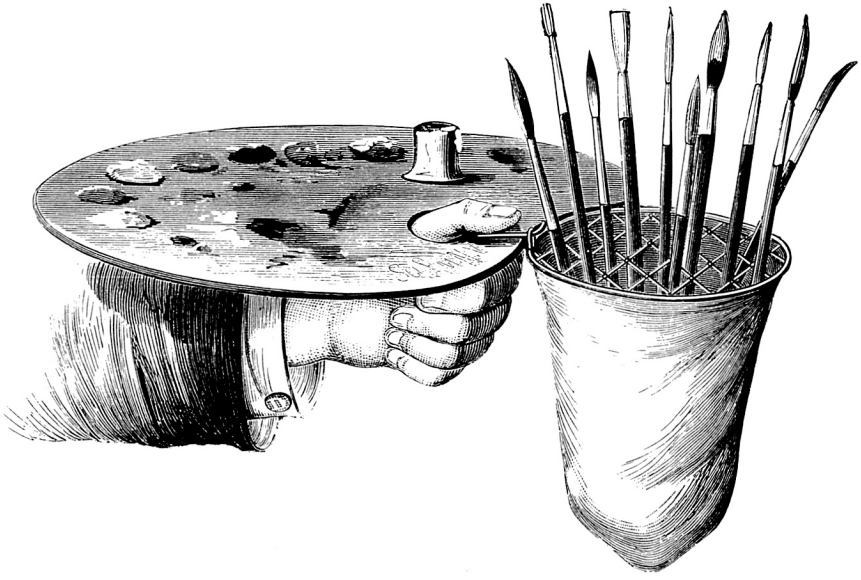
BIC mode turns off (colors black) pixels in the document that match the pen color. Painting over red pixels with a red pen color changes them to black.

Blend **4**

(Keypad 4)

Blend mode mixes the new paint with the old paint. For instance, if painting black paint on top of white paint, gray paint will be put down; painting blue paint over red paint results in purple paint being put down. Blend mode is only available to the brush, lasso, and marquee.

Use this mode especially with Smear to soften edges.



Mask Menu

Using the Mask

Masks are a powerful tool that allow you to protect certain parts of your document from being changed. Nothing will draw over masked areas, even the eraser. You can mask off both areas and specific colors, and the mask is saved with your document. (Each document you create has its own mask.)

Normally, a document doesn't have a mask when you first create it. A mask is created for your document when you select an area or color to add to the mask. Note that a mask requires about 62K, so if you're low on memory, you may not be able to use masks.

When you mask a color, all *areas* in the document containing that color are added to the mask, not the color itself. If you paint a pink blob, add pink to the mask, then paint another pink blob, the second blob isn't masked just because it is pink—only the area containing the first blob is masked.

Mask *(Accent)*

Toggles the mask on and off. Use this command when you need to unmask an area so you can work on it, then mask it again so it won't be disturbed.

Only Area

Masks only the area selected, regardless of the previous mask. This is like clearing the old mask, then adding a new area.

Add Area

Adds the selected area to the mask.

Remove Area

Removes the selected area from the mask.

Only Color

Masks only the color selected, regardless of the previous mask. This is like creating a brand new mask, and adding one color to it.

To use Only Color, select it from the Mask menu. The cursor changes to the color picker cursor. Click on the color you want to mask, and it's added to the mask. You won't be able to modify any part of the document that uses the color you selected.

Add Color

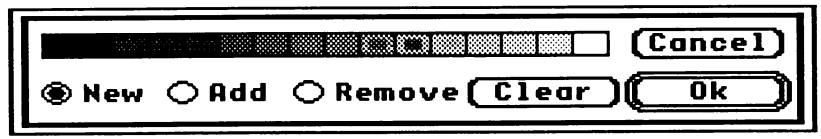
Adds the color selected to the mask. The cursor changes to the color picker; just click on the color you want to add. Use this if the document already has a mask and you want to add another color to it.

Remove Color

Removes the color selected from the mask. Click on the color you want to remove with the color picker, and the areas containing that color are unmasked. Don't confuse this command with the Remove Color command on the Edit menu, which lets you remove a color from a selection.

Mask Colors... *(Apple-Accent)*

A dialog appears at the bottom of the screen, letting you choose which colors to mask.



Clicking on the palette selects colors to mask. You can also click on colors outside the window. A square dot on a color indicates it's selected.

The Clear button clears the current selection of colors. Holding down the Option key when clicking Clear selects all colors.

The New button makes a new mask—it works similar to the Only Color command, except you can select more than one color to add to a new mask.

The Add button adds the selected colors to the mask already in use.

The Remove button removes the selected colors from the mask.

Invert Mask ~ *(Tilde)*

Inverts the mask so that previously masked areas are unmasked, and vice versa. As an example, let's use a scene with a house in the foreground and mountains and clouds in the background. To work on the mountains without changing the house, mask off the house by selecting it and choosing Only Area from the Mask menu. Then, when you want to work on the house again, without affecting the mountains, just select Invert Mask. The area containing the house will be unmasked, and everything else will become masked.

Flash Mask

Flashes the masked areas. Use this to see what areas and colors are masked.

Free Mask

Gets rid of the mask, freeing up about 62K of memory.

Using the Spare Page

The spare page is like a document, except it doesn't have its own window. You can instantly switch from the document to the spare page to do some experimentation, and then switch back when you're done. It's like turning the document over and using the back side for a scratch pad.

The spare page does have one drawback: it requires about 62K of memory, so if you're running low, get rid of it by selecting Kill Spare.

Some suggested uses for the spare page:

- For rough drafts. Use the spare page for experimentation, to get that perfect touch, then copy it to the document.
- For an in-memory backup of your picture. Don't use this instead of saving, but with saving. For instance, if you want to test some major changes, first select "Doc to Spare", and if your changes don't come out right, just undo the damage by selecting "Spare to Doc".

Tip: If you're done working in the spare page and want to move your image back to the document, you can select it with the marquee or lasso, then use Spare Page to switch back. You can then place the selection anywhere in your document, because it stays "floating" over the document when you switch to and from the spare page. You don't need to copy it to the clipboard and then paste it in.

Get Spare/Kill Spare

Use this to get the spare page or to kill it if you already have one. This is useful if you run low on memory, since killing the spare page frees up about 62K of memory.

You can set Platinum Paint to automatically get a spare page when it starts up by checking the Spare Page box in the Preferences... dialog box, described on page 93.

Spare Page ⌘^
(Apple-Caret)

Use this to switch between the spare page and the document. When you're working on the spare page, an S is shown in the info bar.

Doc to Spare ⌘>

Use this to copy the document to the spare page. The spare page's previous contents are replaced.

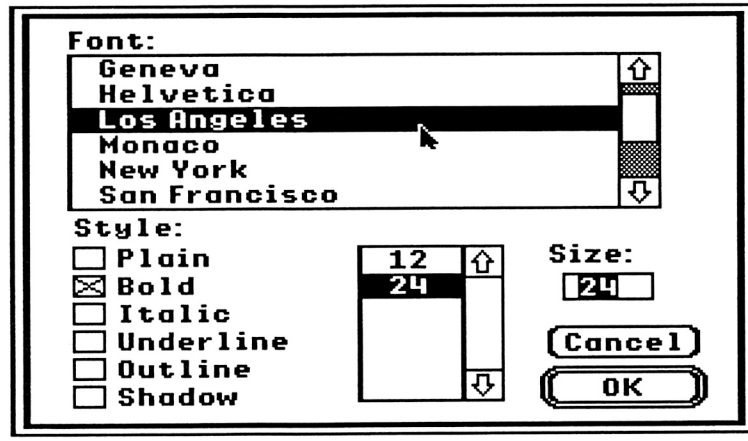
Spare to Doc ⌘<

Use this to copy the spare page to the document. The document's previous contents are replaced.

Font Menu

Attributes... ⌘A

Use this to choose a certain font, size and style. This is useful if you need a certain size that's not in the Size menu, or if you want to change a font's attributes all at once.



The Font list box shows all of the fonts installed on your startup disk.

The Style check boxes let you apply any combination of the styles available on the Style menu.

The Size list box displays all of the available sizes. You can type a different size that doesn't appear in the list and the font will be scaled to the new size.

Background

When this is off, the text you type has no background. When this is on, a background is cleared underneath the text. This is useful for typing text over a cluttered area.

The rest of the Font menu lists any fonts installed.

Style Menu

Plain ⌘T — Types just plain text without any style.

Bold ⌘B — **Boldface** text.

Italic ⌘I — *Italicized* text.

Underline ⌘U — Underlined text.

Outline — Outline text.

Shadow — Shadow text.

Align Left ⌘L — Use this to left justify the text.

Align Middle ⌘M — Use this to center some text. This is useful for labelling an object. Click where you want the center of the label to be and type the label.

Align Right ⌘R — Use this to right justify the text. It's useful for labelling the left side of an object. Click where you want the right edge to be and type.

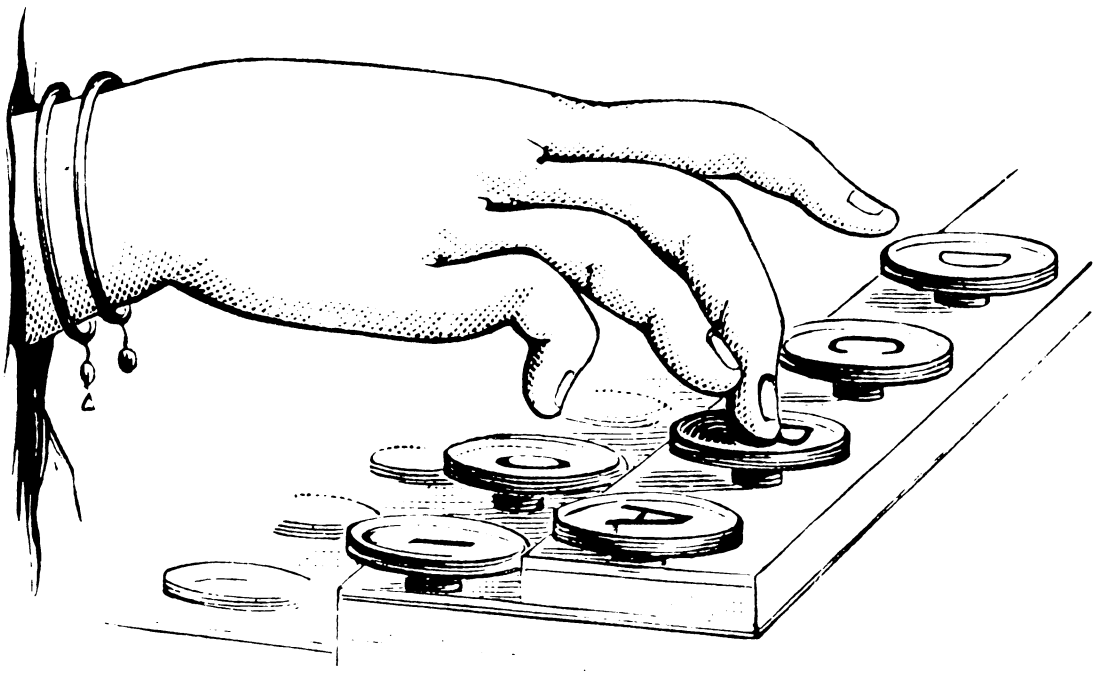
Size Menu

The Size and Style menus aren't available in 320 mode, since there isn't enough room for them on the menu bar. Use the Attributes dialog to set the size and style of text when painting in 320 mode.

8, 10, 12 ... 72 or ??

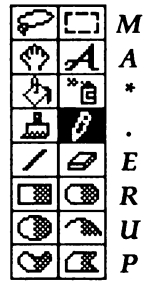
Selects the size of the current font. The last size is the weird size, which can be set by using the Attributes command on the Font menu.

Key Command Reference



Tool Selection Commands

*	Airbrush	L	M
!	Dropper	H	A
,	Brush	F	*
.	Pencil	,	.
E	Eraser	/	E
H	Hand	B	R
F	Fill	O	U
L	Lasso	Q	P
M	Marquee		
/	Line		
A	Text		



ΔQ	Solid Freehand	q	Freehand
ΔO	Solid Oval	o	Oval
ΔP	Solid Polygon	p	Polygon
ΔR	Solid Round Box	r	Round Box
ΔB	Solid Box	b	Box
ΔU	Solid Curve	u	Curve

While Drawing:

Escape	Toggle the cursor on and off
Return	Toggle mouse button up and down
Arrows	Move the cursor one pixel

Selection & Brush Commands

ΔD	Double	d	Halve
N	Invert	@	Cast Shadow
X	Flip Horizontal	Y	Flip Vertical
Δ/	Slant	ΔS	Stretch
⌘,	Brushify	⌘X	Cut
K	Collapse	⌘C	Copy
<	Remove Color	⌘V	Paste
>	Replace Color	⌘Z	Undo

Option-ΔS	Resize by percentage
Clear/Delete	Clear
Control-A	Again (Repeat last command)
Control-C	Center selection

'	Next Brush	]	Next Color
;	Previous Brush	[	Previous Color

=	Next Line Width
-	Previous Line Width

Brush Methods & Drawing Modes

1	Normal	▦0	Copy
2	Matte	▦1	OR
3	Smear	▦2	XOR
4	Slide	▦3	BIC
5	Charcoal	▦4	Blend
6	Shade		
7	Wash		
8	Smooth		
9	Cycle		

Font, Style & Size Commands

⌘A	Attributes...

⌘T	Plain	⌘L	Align Left
⌘B	Bold	⌘M	Align Middle
⌘I	Italics	⌘R	Align Right
⌘U	Underline		

⌘{	Previous Font Size
⌘}	Next Font Size

Legend

⌘	Apple key
Δ	Shift key
▦	Numeric keypad key

Filing Commands

⌘N New
⌘O Open
⌘P Print
⌘Q Quit
⌘S Save
⌘W Close

Window Controls

⌘1 Window 1
⌘2 Window 2
⌘3 Window 3
⌘4 Window 4

⌘H Show/Hide Tools
⌘K Clean Up Windows
⌘= Show Page...

⌘F FatBits
⌘-Space Bar Full Screen

T Title Bar
I Info Bar
S Scroll Bars
Coordinates
+ Crosshairs
⌘-Escape Menu Bar

Masking & The Spare Page

⌘` Mask Colors...
~ Invert Mask
` Mask On/Off

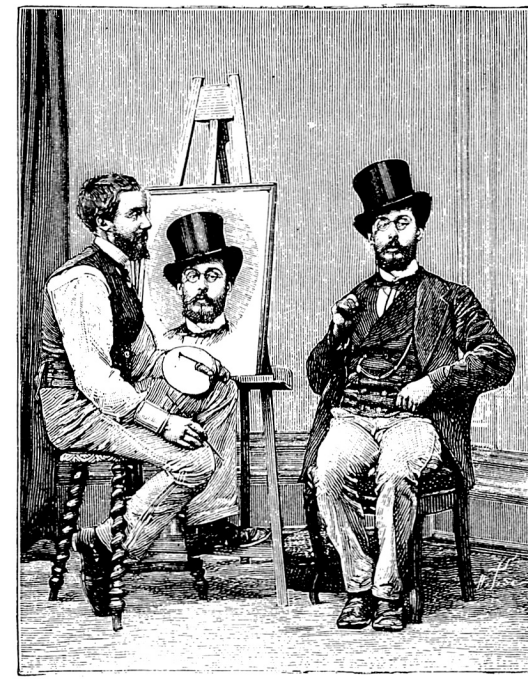
⌘^ Spare Page
⌘> Doc To Spare
⌘< Spare To Doc

Miscellaneous Modes

Tab Cycle Colors
⌘D Dither Lock
C Connected Brushes
⌘G Grid Size... g Grid On/Off

Palette, Range & Effect Dialogs

⌘; Brushes...
⌘| Brush Mirrors...
⌘* Airbrush...
⌘) Curves...
⌘@ Shadows...
⌘E Palette...
⌘% Patterns...
⌥F Fill/Range...
⌘-Control-@ About Platinum Paint...



Help!

Technical Support Information

If you have questions or problems that your dealer can't answer, you can contact the Beagle Bros Technical Support Staff for expert assistance.

Before calling, check the instruction manual to see if it contains the information you need. Write down a complete description of the problem, the version number of the software, and the names and version numbers of any other programs you're using in connection with our software.

If you have a modem, you may also receive Technical Support on our 24-hour Bulletin Board, Pro-Beagle. The system provides an electronic mail and conferencing system, along with the latest information about product updates and changes.

Technical Support:
(619) 452-5502 8 am to 5 pm, weekdays (Pacific time)

Pro-Beagle Bulletin Board:
(619) 558-6151 24 hours, every day

FAX:
(619) 452-6374 24 hours, every day

Or, you can write to:
Beagle Bros, Inc.
6215 Ferris Square, Suite 100
San Diego, CA 92121
Attn: Technical Support

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